

Prosaic Suburban Commercial

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by

Keith Higginbotham

The logo for E·RATIO, featuring the text "E·RATIO" in a serif font, centered within a dark blue rectangular background.

E·RATIO

Prosaic Suburban Commercial

E·ratio Editions

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The paper fell
bearing trees
and scattered

Cookie cutters are
lawnmowers

Blow the trees away

Home is where
you pot your plant

Springhurst, Bent Tree
no springs or trees

Names no longer
names of what they were

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Children walk their water
guns in front of cars

point and shoot

their parents scream

Slow down!

and write signs

in fifth grade script

in their front yards:

Drive Slow For The Children

shoot, kill

drivers dead

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Typos on the lawn:
adult worries
In Color!

I drove by
above
peeling wallpaper

our names right here:
before and after
speed bumps

Home is where
you plant
your pot

Slow down

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Her wish list: fresh
start this kitchen, repeat
the stairs

kids inspired by
molding, a tribute
to more windows

industrial vanity, reinstate
the modern oval

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Found in the white
protests, no clutter

Lost and Found
Colonial miniature
a succulent counterpoint
to landscape

Crown a second home
on every street
of the worst solar system
design, horrified by
the house

On paper, that is

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I shot him with
a musket

shot him in
the left wing

he laid down
on the driveway

laid down
like a tree

and scattered

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Shots fired from two-story kitchens,
romantic balcony always the case
to entertain the grotesque murals

yellow pine decayed and leveled, wooden
waterborne preserved the unusual

Return the wood

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Updating a dream, a plan
for where you will find
a clever mudroom

in cabinets, keep jackets, allow
air to create places
for aspiring
children

Improved traffic flow
redux, but not as cheeky

Say hello to the
sophisticate
crackle-green
vibe

a prosaic suburban
commercial,
an interlocking geometrical
fretwork

will make this palette
come alive

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Bathe your room, Dutch Boy,
in clean white dominant

bathe deep in
the barely-there

disassembled gallery
of the everyday

elongated interior
on a large half-side

fulfill the wishes of large
closet luxury

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He grew his front porch
on land given to
undoing

places, pulled apart
the joints of
white oak

He stripped
and painted birds
out of new wood

made the accumulation
look exactly
like it did

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That quatrefoil motif, animal
prints push
the envelope
into separate rooms

That paper room I'd go
to feel substance I didn't
want to divide

I wrapped the room
in organic built-in
serene

Slow down

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Attract birds
beneath the root-wall
because they often struggle

Do not prune

Fill the box
with sea grass

Use antique soda crates
or milk cartons

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We all drive minivans, Styrofoam
cups for monogrammed
earth-unfriendly reuse

I have a cute formula:

Cover with loads
of sun block

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He shot the forest
with hydrangea
and sleepless excerpts

He wrapped the foil
in an airtight
rendezvous

rough-cutting depended
on the underside of
down there

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Funky (the word—
unofficial people
three stories high
and no chain

Cookie cutter
sidewalk, you want
the flipside
relax, resawn, slot
in the back, mahogany

Stop and arrange

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Now wrap the paper in a cork, remove
the edges

Secure the tabletop tear out now

Resaw the lumberjack bird

Drive slow

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Read on: they picked
their conceal

Backsplashed children
uncluttered, stained oak

There, each ends in
a focal point

Samba

Wave plenty of sun

and bathe in slow

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Did they

Did they attend the film
shot before their bulges
started to show

like the bright plastic bags
lined up at the curb
of the disco of love, an endless

porno movie starring none other than
the ubiquitous minivan
and the harlot of kindergarten?

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Breakaway Psalms

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used to beat
 a pink
religious
 t-shirt, chronic poor
bridges & slithery
squeezed built

 killing the hill

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planned to mark
disobeys
for the full name
of posse, automatic
imposes of
breakaway psalms

dwarf this

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that the hillside
 could never
wear red
 faction, unlike the
offshoots
hanging to sub-retain

 found an effigy

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like a robbed
 vanguard
tie the wrapped
 machine, anti-decade
high rooftop
sometimes

 photos on shoulder

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invited great again
 going a coldness
in a pulling
 dance, fall in the name
amplified havoc
he wants

 a body tacked

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doesn't want last
a full-on with
crumpled screen
to feast, two halves:
clock entwined
now deceased

surprise the rich

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plays a major role
 which can help
(such as running
 these two-bone buildings, a lunge
sweep the sides
or that a mediocre day

 free shipping

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to the reactions
 anti-hero victim
of that they
 amidst lamented that, collapse
of individuality
pulling down his house

 selected figure

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had become the fictional
 & fictional whose roles
on the torn
 opens it up, abandoned in
the scuffle
between the real

 coaches the regard

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the ghost of torture
 or a black box
was bourgeois in orgone
 energy, invented repressed
ramshackle black
tubes whose looping

 thwarts functional

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wearable costumes
 naked in white
changes of mind
 in rows, placed two
interventions from the reversed
tone

 architectural corrections

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and so forth
 within its habitat
made of cheap
 parasitic guests, a dull public
unlike hung-high leaves
to drink was scenic

homeless drawings

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need to destroy time

for irony

is not a new text

by default, beside

the abroad tonal

dulling under

drawing board rule

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microcosm at stake
 by presupposed schematic
that disobeys the hand
 being lines, falling before verticals
moving away
against uncomplicated

 empty background

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collage by Keith Higginbotham

Keith Higginbotham is the author of *Carrying the Air on a Stick* (Runaway Spoon Press, 1995). He teaches creative writing, fiction, American literature and composition at Midlands Technical College in Columbia, SC.

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