Dan Thomas-Glass is a poet in the San Francisco Bay Area. His poems and critical work have appeared in *Little Red Leaves, Volt*, *Versal*, *Jacket*, *Jacket2, Taiga*, *TRY!*, *c\_Ling, Reconfigurations, The Poetic Labor Project, Concrete, 1913: A Journal of Forms*, *Tarpaulin Sky*, *ON: Contemporary Practice*, *Shampoo*, *Other Letters*, *The Argotist*, *Caffeine Destiny*, *Poetry Now*, *Kitchen Sink*, *BLACKBOX*, *Dusted Magazine*, *Digital Artifact,* and elsewhere. He has published chapbooks with Little Red Leaves Textile Series, Furniture Press, and Deep Oakland Editions. His metrical exploration of national identity, *The Great American Beatjack* *Volume I*, will be published in 2012 by Perfect Lovers Press. He wrote a dissertation on language poetry and rap music called *Total Noise: Language Poetry Hip Hop and Urban Collapse*. Thomas-Glass is the editor and publisher of *With + Stand*, a journal of postindustrial poetics. He and his wife Kate have two young daughters named Sonia and Alma. He attended the University of Alcala for one year as an undergraduate, where he mostly studied Federico Garcia Lorca. "Hearing the Caribbean do you not imagine mercantile vessels trolling the martyrless waters thick with early modernity & names for all those beards?" was written using the high and low tides in Tulum, Mexico in February 2009 for its line lengths.