

GLASS COFFIN CLUB

Biography

Glass Coffin Club formed in Louisville, Kentucky in the summer of 2025, emerging from one of the more unlikely creative partnerships in recent deathrock memory. Kasper Black and Tyler Miller (Wh1te0ut) were roommates and longtime friends before they were bandmates, and the project grew out of a moment of profound loss. Kasper's best friend Ripley Willow Puccetti passed away in 2025, and the music they had shared, the dark 80s records and deathrock deep cuts that had defined their friendship, became both the wound and the medicine. Ripley remains the center of inspiration for everything Glass Coffin Club has made and will make.

What began as a casual outlet evolved quickly once Tyler's involvement shifted the chemistry. His background is death metal, which is not the typical entry point into deathrock, and the collision between those two disciplines is audible in every track. Where the genre might traditionally reach for angular or shimmer, Tyler reaches for weight and precision. His guitar work pushes the technical ceiling of deathrock without sacrificing the pulse that makes the genre move. Kasper handles all vocals, lyrics, and co-writes bass, bringing to the material a lyrical focus that covers a wide and unsparing range of territory: religious trauma, anti-government fury, mortality, addiction, abuse, the hypocrisy of organized faith, and the specific texture of living with borderline personality disorder and nightmare disorder. These are not themes arrived at from the outside. They are lived in.

The band's sonic compass points firmly toward Rozz Williams-era Christian Death, but the full map is considerably wider. Rudimentary Peni, Cemetery, Cinema Strange, Part 1, 45 Grave, Amebix, The Chameleons, The Cure, TSOL, and 45 Grave all factor into the DNA. The band calls what they do dark 80s worship, a designation that reflects a genuine conviction: that goth's foundation in punk rock has been forgotten by too many, and that the music is more necessary now, in the current political climate and cultural decay, than it has been in decades.

Glass Coffin Club operates as a recording project, self-producing with Tyler handling all guitar work, drum programming, and production, and mixing and mastering handled at Morella Records. Before signing with the label, the band independently released two full-length LPs, an EP, and a standalone single, building a catalog and a reputation through sheer output. That work landed them on Mick Mercer, earned them repeated appearances on Decayed Lace Radio and the Let Deathrock Come Back to Life compilations, placed their track "Cult of the Cross" on Vivad Scare's charity compilation Way of the Bat Vol. 1: Deathrock Scaremony, with all proceeds going to the PCRF and Gaza Soup Kitchen, and drew two separate features in WL/WL Dark Music Tips of the Week for "Against Time" and "Sunday Service."

Their Morella Records debut, the End of Time EP, arrives in June 2026. Four originals are paired with complete reimaginings of the band's personal favorites, recreated from scratch at the label. The record pulls harder on death metal and anarcho punk than anything in their back catalog, and the lyrics sit squarely in territory the band knows well: disenchantment, dystopia, mental illness, addiction, the particular feeling of inhabiting a world that has become unrecognizable. It is a record with a clear mission, made by a band that has never needed to be convinced of the importance of what they do.