**HYPOCRISY - ‘***Worship’* Bio

*Written By: Jackie Dusza*

With governments finally admitting that UFOs do in fact exist, and humanity attempting to heal from a state of recent crisis, the timing couldn’t be more appropriate for the newest addition to the HYPOCRISY catalog: WORSHIP, due to be released Fall 2021 via Nuclear Blast Records. Aptly titled, the album cover shows a mass of humans reaching up mindlessly to the sky as glowing spaceships shaped like the HYPOCRISY crosses sigil beam down to descend upon earthen civilizations and Mayan temples. Designed by artist Blake Armstrong (Kataklysm, In Flames, Carnifex, etc.), WORSHIP’s artwork speaks to the history of the relationship between humanity and extraterrestrials. “They’re coming back to collect,” explains founder and HYPOCRISY mastermind Peter Tägtgren.

A track entitled CHEMICAL WHORE breaches the subject of pharmaceutical addiction, and those who engineer it. “We are all chemical whores. We regularly consume prescriptions and drugs because we think we need it; we use one pill to heal the damage done by another medicine... it’s a vicious cycle.” Musically, it’s the only song that was written by all 3 core members of the band and translates into a recognizable, mid-tempo HYPOCRISY sound much like ERASER or FRACTURED MILLENIUM. Traveling from Sweden to Russia, the band also shot an official music video for CHEMICAL WHORE.

The DEAD WORLD music was written by Peter Tägtgren’s son, Sebastian. “We actually started to write an album together, something like 11 or 12 songs, but we never put any vocals in there and we just sort of set it aside. Then when I started writing HYPOCRISY I realized I really liked the song… it feels fresh. I think my kid got some new blood in there.” While the song comes equipped with a modern feel, the writing is still old fashioned at its core. Going into detail about the illuminati and black ops government, the lyrics examine how miserable these figureheads and theories can make us. “Call it fantasy, call it sci-fi, there are plenty of conspiracies in the world but I find these ones interesting,” explains Tägtgren.

GREEDY BASTARDS is another track outlined by simplicity and catchiness. Chugging riffs encapsulate a sound that almost verges on the realms of thrash while still keeping its feet firmly planted in the world of death metal. The lyrics touch on the greed and methods of control that we see various governments around the world today; how they manipulate people against one another and abuse the masses.

For Tägtgren, the inspiration to write new HYPOCRISY comes in waves. “I believe we were out on tour for another project and I began to get hungry again. I started spitting out some new riffs and when I had 7-8 songs done, I invited the rest of the guys to join me and contribute, and from there we started putting everything together. We had a break for a few months, continued recording, went back on tour… it never stops. There was a lot of jumping back and forth, and then COVID came and things got really weird.”

Tägtgren was one of the many musically inclined who was forced into sudden isolation upon the onset of COVID 19, only for Tägtgren, this is common practice when creating new songs. “A lot of things in the world stopped, and it was time to finish everything I hadn’t finished.” As usual, all recording and mixing took place at Tägtgren’s home studio in Sweden.

 It has been 8 long years since the last record, and HYPOCRISY fans can feel the itch. WORSHIP is 11 tracks of precise, ferocious musicianship. Commonly inspired by the fusion of the modern and the ancient, HYPOCRISY has once more found a way to combine innovative ideas with classic sound in order to deliver something metalheads can enjoyably consume with awe and brutal vigor. HYPOCRISY is Peter Tägtgren (Lead Guitar & Vocals), Mikael Hedlund (Bass Guitar), and Reidar “Horgh” Horghagen (Drums).