

ALBUM REVIEW

# The world may be in disarray, yet precious little has shifted in the orbit of post-punk stalwarts Makthaverskan



**MAKTHAVERSKAN**  
**Glass and Bones**

★★★★★

/ WELFARE SOUNDS & RECORDS  
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For all the Swedish outfit's stylistic assurance and enviable melodic instinct, one is not entirely seduced - save for three conspicuous exceptions.

BY NICOLAJ ROOS / PHOTO: CEASAR SEGERGREN  
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Prepare, then, for a curious form of temporal dislocation with Swedish Makthaverskan: a sonic dispatch from Gothenburg that might just as plausibly have emanated from a bygone decade, yet bears the unmistakable imprint of the present.

On their fifth record, *Glass and Bones*, the band deliver precisely what their faithful have come to crave. Their alloy of new wave shimmer, melodically inclined post-punk propulsion, brisk tempos, and Maja Milner's unguarded emotional candour yields - unsurprisingly - more of the same. One might imagine a recombinant splice of Håkan Hellström, The Sundays, Siouxsie & The Banshees and Love Is All.

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For the initiated, *Glass and Bones* will doubtless feel like a cause for celebration. Tracks such as "Pity Party" and "Shatter" stand as textbook illustrations of the band's core competencies: urgent, tuneful, and cut with that serrated edge which has secured their place within the Swedish indie firmament since 2008.

Yet for the uninitiated listener - perhaps one who has already acquainted themselves with the band's back catalogue - innovation is hardly the prevailing currency here. For all its surface brilliance, the spectre of monotony hovers just out of sight, threatening to encroach.

It is on "Louie" and the title track "Glass and Bones" that Makthaverskan momentarily prise themselves free from their own template. Here, groove-led rhythms, synthesizers, and a production palette that extends beyond the familiar lattice of arpeggiated guitars and clipped eighth-note patterns allow the music to breathe. In such moments, the album feels most vital - suggesting, tantalisingly, that the band may yet have something new to articulate.

"Gambo", too, merits commendation, its comparatively taut and less reverb-drenched production affording the material a welcome sense of immediacy and punch. One should also acknowledge the album's striking cover artwork - continuing a tradition upheld across their discography - courtesy of bassist Irma Krook.

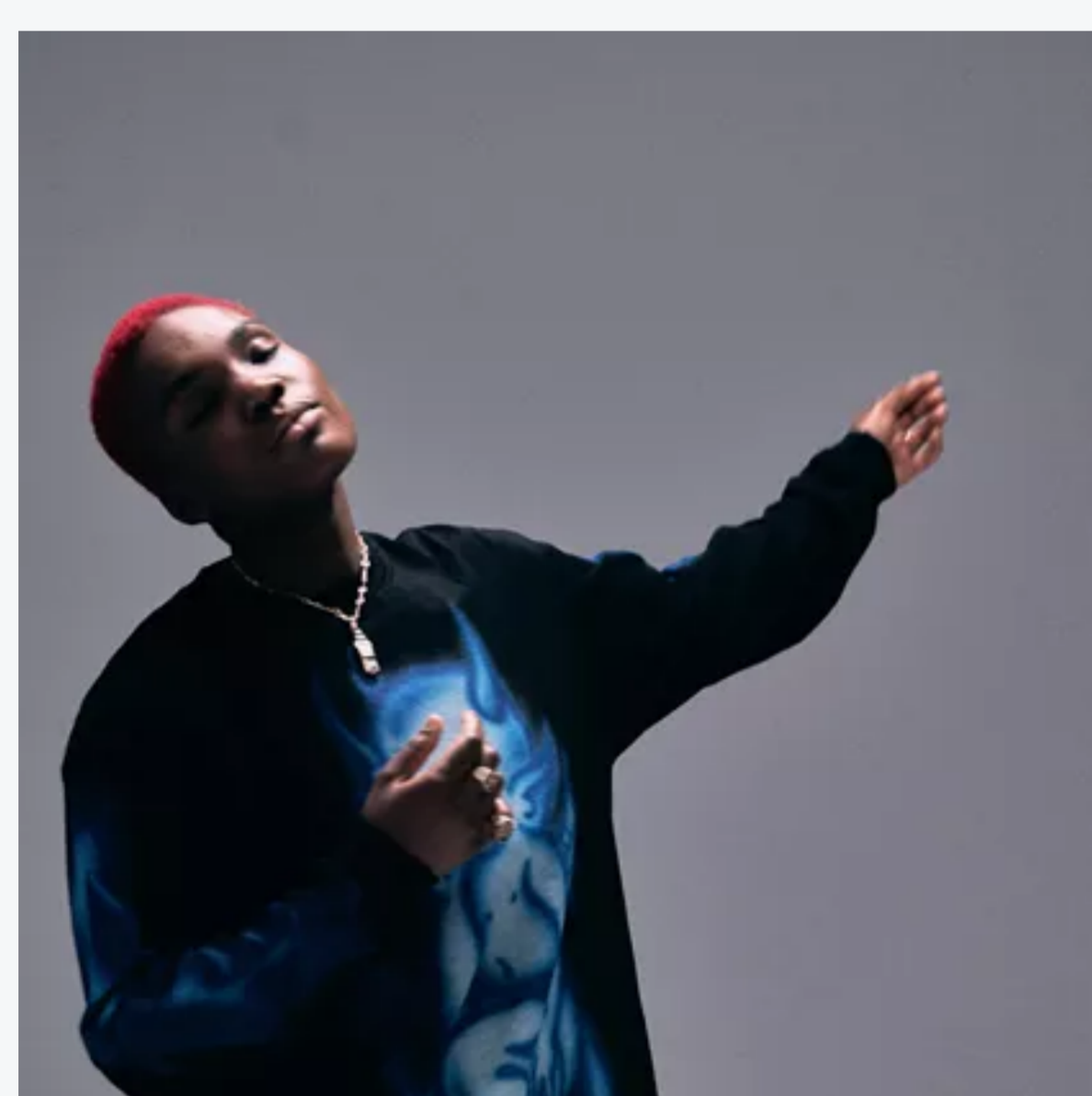
*Glass and Bones* ultimately reaffirms that Makthaverskan remain capable of conjuring the skyward-reaching dynamism that has long defined them: grand gestures, palpable stakes, and emotions worn unabashedly on the sleeve. And yet, it is also a record that leaves one with the lingering impression that, this time around, they have - regrettably - opted to play it rather safe.



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