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**MAGGIE ROGERS’ NEW ALBUM,** [***don’t FORGET ME***](https://maggierogers.lnk.to/DontForgetMePR)**, TO BE RELEASED APRIL 12**

**ON CAPITOL RECORDS**

**NEW SINGLE** [**“DON’T FORGET ME”**](https://maggierogers.lnk.to/DontForgetMeSinglePR) **out today – view official video** [**HERE**](https://maggierogers.lnk.to/DontForgetMeVideoPR)

A close-up of a person's face

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*Download hi-res album art* [*here*](https://umusic.ent.box.com/s/fjlyym53mghjdtcfmdd74h65fhutmhwo)*.*

GRAMMY® Award-nominated songwriter/producer/performer **Maggie Rogers**will release ***Don’t Forget Me***, her third studio album, on April 12 via Capitol Records. Pre-order ***Don’t Forget Me*** [**HERE.**](https://maggierogers.lnk.to/DontForgetMePR) See below for track listing.

“I wanted to make an album that sounded like a Sunday afternoon,” explains **Rogers** in the letter below, which tells the story of the making of ***Don’t Forget Me***. “Worn in denim. A drive in your favorite car. No make up, but the right amount of lipstick. Something classic. The mohair throw and bottle of Whiskey in Joan Didion’s motel room.  An old corvette. Vintage, but not overly Americana. I wanted to make an album to belt at full volume alone in your car, a trusted friend who could ride shotgun and be there when you needed her.”

Today, **Rogers** shared the title track – an intimate reflection on the legacy we create through our relationships. Listen to **“Don’t Forget Me”** [**HERE**.](https://maggierogers.lnk.to/DontForgetMeSinglePR) The accompanying video was filmed in Super 8 in Maine and unfolds with an organic energy akin to the album as it tracks the simple, reassuring rhythms of daily life. View[**HERE.**](https://maggierogers.lnk.to/DontForgetMeVideoPR)

She co-produced ***Don’t Forget Me*** with Ian Fitchuk (Kacey Musgraves, Maren Morris) at Electric Lady Studios in New York City, writing eight of its 10 songs with him and penning two alone. Shawn Everett (Brittany Howard, The War on Drugs) mixed. The album was mastered by Emily Lazar (Beck, Coldplay), who has mastered all of **Rogers’** albums to date.

**Rogers** debuted **“Don’t Forget Me,”** **“The Kill”** and **“So Sick Of Dreaming”** during her sold-out **Summer of ’23** North American headline tour, which brought her to iconic venues such as Red Rocks and the Hollywood Bowl. Additional songs were previewed during last month’s listening parties, which celebrated the 5th anniversary of the release of [*Heard It In A Past Life*](https://shop.maggierogers.com/collections/heard-it-in-a-past-life), her 2019 debut album.

*Heard It In A Past Life* entered *Billboard’s* Top Album Sales chart at No. 1 and debuted at No. 2 on the *Billboard* 200. Now certified Gold by the RIAA, the album has sold nearly a million copies worldwide and accrued one billion combined global streams. Her 2022 follow up album, ***Surrender*,** also earned widespread praise, with *Rolling Stone* hailing **Rogers** as a “pop music prodigy…an artist who’s in it for the long haul” and *Pitchfork* noting, “she sounds renewed, submitting to the pull of her heart without apology.”

**Maggie Rogers on *Don’t Forget Me*:**

I have had so much fun at every stage of making this album. I think you can hear it in the songs. And I’m finding it’s sort of the key ingredient to making all of this really fly.

This album was written over five days, two songs a day —  three days in December 2022, two in January 2023. It was written in chronological order.

Some of the stories on this album are mine.  And for the first time really, some of them are not. The moments that are mine feel like memories — glimpses from college, details from when I was 18, 22, 28 (I’m 29 now). In writing the album sequentially, at some point a character emerged. I started to picture a girl on a roadtrip through the American south and west. A sort of younger *Thelma & Louise* character who was leaving home and leaving a relationship, processing out loud, finding solace in her friends and in the promise of a new city and new landscape. I tried to capture her life with the intimacy of Linda McCartney’s photographs, spontaneous and open and free. She’s starting over, turning the page on a new chapter in her life. Some of the stories and details in the songs are from friends or from the news. Some I just completely made up, or rather, sort of flew out of me. Pen to paper. Fully formed. There they were. I think in this way, some of the deepest truths about my present were able to come forward. I wasn’t looking for them or digging them up, harvesting their stories before they had the chance to become fully grown. The truths about my life came from my deepest intuition. Things I wasn’t ready to say out loud to myself, but they found a place in the music.

Eight of the ten songs were written with my sole collaborator and teammate on this album, Ian Fitchuk. The other two songs I uncovered on my own and were the product of my long friendship with Lee Foster, the  Electric Lady manager who, in the days before Christmas, realized I was on a roll and gifted me an extra day of studio time to keep working and catching the songs coming through my hands.

Ian and I co-produced the album together, and he plays most of the instruments on the album. He’s such an amazingly gifted player and feeler, and has become an even better friend. We had never worked together before this record, but in late November of 2022, I had a whispering feeling that we could make something interesting together and I DM’d him out of the blue wondering if he’d be open to give it a shot. I’m so grateful he said yes.  These songs and session days are a record of our first time meeting in person, and it’s so exciting to feel that we’ve only just scratched the surface.

Most of the performances you’ll hear are first takes. The recordings were initially a collection of demos to be re-recorded with a band. I think this is how and why it all came into being in the way that it did. I just thought we were playing, musically shaking hands for the first time. We met again in March to try to beef up the arrangements, but every time we tried to change them, we kept feeling like we lost something. When we listened back, we realized that taking the pressure off allowed us to drop our guards and pretenses in the studio, the result being a whole lot of character and heart. That week of throwing shit at the wall and testing our ideas turned the casualness of our original process into a deliberate creative choice that we could stand behind as an album. We decided to leave all the pieces that make the recordings feel real and feel human. Like performances, instead of manufactured or gridded perfection. In the end, the album was made because we weren’t trying to make an album.

There’s a warmth to *Don’t Forget Me*. In many ways, it feels like coming home, returning to the music and songwriting that grounded me when I first started making art in my bedroom when I was 16. My friends keep saying it sounds like the version of me that they know. Something looser, or sassier, or sillier than I’ve shown in public before. I wanted to make an album that sounded like a Sunday afternoon. Worn in denim. A drive in your favorite car. No make up, but the right amount of lipstick. Something classic. The mohair throw and bottle of Whiskey in Joan Didion’s motel room.  An old corvette. Vintage, but not overly Americana. I wanted to make an album to belt at full volume alone in your car, a trusted friend who could ride shotgun and be there when you needed her.

The album’s title track is also out today. After an entire summer of playing this song live it feels GOOD to finally be feeling the levity of release. The song is a rough journal entry about going to a bunch of friends' weddings and feeling so happy for them, but also realizing that I'm very simply in a different place in my life. I've joked with my friends that it's a song about having low expectations, but really I think it's about craving simple baselines - *a good lover or someone that's nice to me.*When it comes down to it, our memories and relationships are all we have. I don't have a lot of asks, but I want my time spent on this earth to add up to something. For it all to be worth it in the end. I think remembering someone can be the greatest form of loving because when we remember, the love lives on. When I'm standing at the end of my life, I hope a lifetime of accumulated love is what I'm left with.

I think its inherent that we give and take from each other. And that even with all the best intentions there can be some destruction too - *take my money, wreck my Sundays.*There are simple things I think we'd all give up for love. I think it's just about wanting our sacrifices or suffering to be meaningful. To have it all not be forgotten. *Don't forget me.*

This has been such a transformational and special time in my life. I’m so grateful for many years of support and care I’ve been offered to let me come to all of this in my way and in my time. I can honestly say I’m more ready than I've ever been…and most importantly, I’m having a blast. I hope you love this record as much as I do.

**Track Listing – *Don’t Forget Me***

Side A

01 - It Was Coming All Along

02 - Drunk

03 - So Sick of Dreaming

04 - The Kill

05 - If Now Was Then

Side B

06 - I Still Do

07 - On & On & On

08 - Never Going Home

09 - All The Same

10 - Don’t Forget Me

**About Maggie Rogers**

Originally from Maryland, GRAMMY® Award-nominated producer/songwriter/performer **Maggie Rogers** released her breakthrough EP ***Now That The Light Is Fading***in 2017.  Widely hailed as an artist to watch, Rogers released her critically acclaimed Capitol Records debut album ***Heard It In A Past Life***in January 2019 and immediately found tremendous success: entering *Billboard’s*Top Album Sales chart at No. 1 and debuting at No. 2 on the Billboard 200, the album earned praise from the likes of *NPR, The New York Times, Rolling Stone, Pitchfork, TIME Magazine, Vogue*, and many more.  *Heard It In A Past Life*also landed Rogers a nomination for Best New Artist at the 62nd GRAMMY® Awards and led to performances on major TV shows including “Saturday Night Live,” “The Tonight Show Starring Jimmy Fallon,” “The Late Show with Stephen Colbert,” “Austin City Limits,” “Today” and more. Now certified Gold, the album contains the Platinum hits “Light On” and “Alaska.” In addition, Rogers has sold out headline tours across North America and Europe and performed at leading festivals worldwide. To date, *Heard It In A Past Life* has amassed over one billion combined global streams.  In 2022, Rogers released her follow up album, ***Surrender***, to widespread acclaim and embarked on two sold-out headline tours across Europe and North America including her “Summer of ’23 Tour” which included stops at legendary venues like Red Rocks Amphitheatre in Colorado, Forest Hills Stadium in NYC and the Hollywood Bowl in Los Angeles.  Rogers will release *Don’t Forget Me*, her third studio album, on April 12, 2024.

**A person standing in front of water

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