

EAT THIS MUSIC

Eat This Interview/Feature: Lolita Mae

You've just dropped *Girl From Mars*, your first electro pop/trap single for 2025. What inspired this bold shift in sound?

Definitely the underground hip hop and R&B sound in Sydney. This inspiration also reflected where I was mentally at with the music scene in general. I started to feel a little out of place because there were a lot of different scenes creating some mimicked sounds so I started to feel like there was no mold I could fit into especially since I was kinda within my own world pulling inspiration from different styles that were more true to me. I wasn't even using the word electro-pop to describe my music because I didn't even know what it was. That year was a deep emotional excavation—facing rejection, insecurity, perfectionism—this was marking a stage of transformation and action despite fear. And when I say fear, I mean fear of accepting myself as being different and unique in my own sound and standing out in that way.

The track blends electropop with dark house and experimental trap - was there a moment during production where you knew you'd landed on something distinctly extraterrestrial?

I always set out to make a song like this before I made it. I was pushing my creative boundaries, trying to find new ways to bring that otherworldly atmosphere I imagine in my head to life sonically. I think the moment I realized I'd truly tapped into something extraterrestrial was when I started layering different vocal textures to sound like interdimensional beings. I added reversed, eerie screams and experimented with effects on scraping metal sounds—that's when it really started giving me chills. Literally reminded me of horror films.

You've said, "Their blood is red while mine is blue..." That's such a striking lyric. Can you tell me more about what it symbolises for you personally and artistically?

It's definitely one of my favorite lines I've ever written—and funnily enough, *Girl From Mars* actually started with that lyric. It had been sitting in my notes for ages. Since I was young, I've always felt different from everyone around me. I'm such a deep thinker—sometimes maybe too much—but everything holds meaning for me. It goes far beyond surface-level or societal norms. Whenever I sing or read that lyric, it takes me back to the times I was judged or ridiculed for my individuality—for how I expressed myself creatively, especially during high school. I was bullied for my love of music, and that line really speaks to those moments. Even now, in the music industry, it reminds me that no matter what, I'll always return to my rawest, most authentic form. The 'blue blood' line also symbolizes a spiritual connection I've found through creating music—it's become something sacred to me.

Your vocals on the track feel very commanding and spiritual; how do you approach delivering a "prophetic message" in your music?

It's up to anyone's interpretation really, it's really a thing of whoever gets it gets it. But sometimes it's something to decipher or read between the lines. It's also there for people to take in that realisation or message if they're ready to hear and listen. I can be very subtle with it, I really like to leave it up to the listener to explore what I express more deeply if it feels inviting

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to them. Sometimes these feelings and thoughts don't even feel like they're mine sometimes. But it feels strong and necessary to let it speak through my lyrics when the moment is right.

You describe *Girl From Mars* as echoing from a dimension where you're "not alone." Are those other voices metaphorical, or do you see them as actual collaborators from another creative plane?

I've always felt that certain lyrics and song ideas don't fully come from me—they feel like they're being communicated *through* me. It's like I'm collaborating with something beyond myself, especially when I'm in that deeply receptive state while writing. When I was creating *Girl From Mars*, I definitely felt a force encouraging me to speak out about my surroundings and experiences. I don't believe those ideas truly belong to me—they might come *through* me, but spiritually, I feel they're part of something much bigger working with and through me.

How did working with PAX influence the final mix of the song? What was that collaboration like?

Oh he made everything come to life. When we work together, he really brings the right elements to life that really make the soundscape of the song. He definitely has to deal with a lot of breathy vocal takes that do make it a bit challenging to clean up but in the end it sounds so polished and so smooth, I really couldn't trust anyone else to treat the mixes of my songs!

You self-produced this track - what's something about that process that pushed you creatively, especially when crafting such a soundscape?

I'd say the biggest creative push was designing the soundscape for this track. I really wanted to place every effect and spatial element with intention—to make the atmosphere come to life exactly how I hear it in my head. That part definitely took the longest, because it had to sound just right. Translating the weird, otherworldly sounds in my mind into reality has honestly crashed my Logic session more times than I can count—which, of course, slows everything down. But it's all part of the process.

Finally, what's next for Lolita Mae? Will *Girl From Mars* be the start of a larger project?

There's definitely another single on the way—sooner than you might think—and it ties right into the world of *Girl From Mars*. It's called *Apollo 11*, and I created it with a very special person in my life. I'm so excited for the world to hear it!