

When performing live, Skeltys and her partner Kate Crawford ooze charisma and vibrancy. Crawford says each performance varies, depending on the audience. "For us, the energy we put out on stage is directly proportional to the amount of energy that we see out there in the audience. And if people out in the audience are having fun and they're open-minded and they're sort of getting into weirder stuff, then we'll give it straight back and get weirder and stranger and go crazier. Alternatively, if we're playing to a fairly kind of straight crowd that just want to hear their tech-house or their goa, and they're not prepared to listen to something which is a bit more experimental, then we'll just get up there and say 'oh well,' and just do what we want. In that sort of context we end up communicating more with our machines than we do with our audience!"

The two self-proclaimed audiophiles are in awe of their machines. "We consider ourselves merely the mediums of what they want to say," says Crawford. "We're always paying tribute to them, and they're the real stars of B(if)tek, rather than us. So very much of what we do is about that sort of analogue fetishism and the obsession with your machines. It's very common, but it's something that's always been associated as being a very 'boy-sy' attribute, so it's kind of nice to say, 'well no, actually, we're chicks but we're also really obsessed with our analogue.'"

A passion for music and sound is something that Skeltys and Crawford have always had. "Both of us from a very early age were just obsessed with music. As children we were both sort of learning more traditional instruments, like the guitars and keyboards and whatever. But once you've got that kind of obsession, not just with writing music but also with listening to it and being inspired by it, that's not something that you lose."

