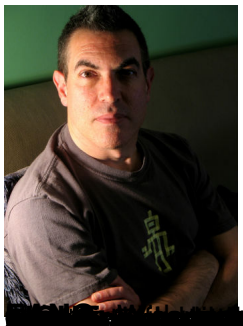
As the fifth season of Showtime's hit pseudo-serial-killer-thriller-drama DEXTER begins to spill its DNA all over the airwaves, it's important to analyze what makes the show tick. Of course, it's chief asset is a dynamic, layered central performance from actor Michael C. Hall as everyone's favorite bloodthirsty, half-mad vigilante murderer, a serial killer who only targets other killers. The supporting cast (led by Jennifer Carpenter, who plays his butch but still fragile sister) who—like everyone else in the show—are oblivious to the darkness in Dexter's heart. And, of course, the music by composer Daniel Licht. What's that? You've never stopped to think about how vital Licht's experimental, organic sounds are to manipulating your emotions and eliciting a visceral response every week? Well, then…you just don't know DEXTER well enough, do you?

FANGORIA plans to rectify that problem by providing the interview below, a transcription of a recent sit down we did with the talented musician (whose previous genre credits include HELLRAISER: BLOODLINE and THINNER) to get under the skin of the show that has viewers of every persuasion held in its alternately tender and terrifying grip.

Oh yes… and in case you didn't know, the first two films Licht scored upon moving to LA were '90s FANGORIA Films productions: CHILDREN OF THE NIGHT and SEVERED TIES.

See? It's all connected kids. Here we go…

FANGORIA: Are you an experimental musician by trade? Would you cite the DEXTER music as such?

DANIEL LICHT: Yes, I would describe myself as an experimental musician, or at least an experimenting one. I lived in downtown NYC for years and was a part of the new music scene there, the only difference is now I get paid for making weird sounds.