

A CHRISTIAN Story?! Exploring the #1 Fantasy Show in America with @jeremyboreing

September 18, 2026

FRANK:

Ladies and gentlemen, we have a fascinating program today with my guest Jeremy Boreing. But before I get to Jeremy, I've got to say something that just happened today. We're recording this on Wednesday. What's Wednesday? We're the 16th of September. This just came out this morning. You may know that last Friday was the one-year anniversary of Charlie Kirk's assassination, and we were there at UVU to do a tribute to Charlie.

We'll put the link in the show notes if you want to see that. It went on for a couple hours. Glenn Beck was there. Mikey McCoy was there. Several others were there. I had an opportunity to speak. But what happened this morning with related to related to Charlie's murder was Erika Kirk's family, Erika Kirk and her family, put forth a sort of a preliminary prior to a lawsuit filing that said that the UVU police could have done more to prevent the murder of Charlie Kirk, and the person involved in this was a gentleman by the name of Jeffrey Long, who, as my understanding is he's the chief of police at Utah Valley University.

When I was there in March, I went back in March about six months after the murder to speak to the students. We had completed the entire presentation. We'll put the presentation in the show notes. It was just my security team and myself standing around the computer. I'm putting the computer away, and this gentleman, Jeff Long, comes up to me in complete uniform, all very squared away, very professional.

He puts his hand out. He comes from behind me. He puts his hand out, comes alongside me to shake my hand, and he said this. He said, "Hi, I'm Jeff Long, chief of police here at Utah Valley University. I take a bullet for Charlie. I take a bullet for you. I think I got thrown under the bus today." I said, "What do you mean, sir?" He said, "You said we had the roofs." I said, "You did have the roofs. I saw the text the day Charlie was murdered.

Dan Flood showed me the text that said you had the roofs." He said, "No, that was just the roof above Charlie." I said, "Are you telling me that you didn't think that there needed to be people up on the roofs in the buildings on the buildings facing Charlie just above him?" And he said,



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"Well, Charlie's team should have been here the day before. They got here that morning. They should have been here the day before." I said, "What does that have to do with it?"

I mean, I I'm just a guy. I came in here, and I said to Charlie on the way in, 'I don't like this place. There's too many buildings.' Are you telling me that after Butler PA, that you didn't think you needed to have people covering the roofs that had a clear shot at Charlie?" And he just tried to deflect it. And my security team, after he left, said, "Police don't tend to think, generally, they don't tend to think about prevention.

They tend just to respond to a crime when it happens." And maybe that was the case with Mr. Long. I don't know. But if this lawsuit goes forward, you're going to hear more about this. But I just wanted to tell you what happened when I was there in March and what just happened this morning. There probably will be a lawsuit related to this. Why there weren't people on the roofs?

When I went back, there was a guy standing on the roof where the shooter was. They had 40 police officers to cover my return visit to UVU, but they only had four when Charlie was there, and there were more than 3,000 people there. That's a problem. So we'll see where this goes. I just wanted to give you an update as to what's going on.

Now, for those of you that don't know my friend Jeremy Boreing, I've come to really love this man. I've only known him for a couple of months. I was on his program with Ali Beth Stuckey and David Limbaugh, say two or three months ago. He invited me to the show. I knew of Jeremy, but I never knew him personally. Jeremy was the co-CEO at the Daily Wire for about 10 years.

And he, in addition to helping Ben Shapiro build that media empire, he also, prior to that and during that period has been a filmmaker. And we're going to talk about some of those films today in entertainment related to Christianity. He is one of the brightest new voices on YouTube. He's got the Jeremy Boreing show. I love everything this guy does. Here he is, ladies and gentlemen. The great Jeremy Boreing, sir. How are you?

JEREMY:

Canned applause is the only kind I ever received, so I really appreciate that.

FRANK:

No, Jeremy, I just love your program. Not just because I've been on it, but you have so many insightful programs and so many great insights, so many great guests.

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I'm so excited that this new Jeremy Boreing show. I'm just sincerely excited about it because you. I mean, you've been sort of behind the scenes at the Daily Wire for so long. I know you were creating, and now you have the number two fantasy series on Amazon. We're going to talk about that as the show unfolds. But give us an idea of your background. Like, how did you get to where you are?

JEREMY:

Well, the hard way. You know, I've said many times that dreams are really good for getting you out your front door, but they lose a lot of their efficacy once you're in motion, and that's true for me too. I, I grew up wanting to be an actor. I had a lot of amazing opportunities as a young man. My childhood best friend, his father, sort of ran the local entertainment scene in West Texas, where I grew up.

And because of that connection, I had a lot of opportunities that you know you might not ordinarily have when you're a teenager. You know, I got to perform music, you know in all the places where anyone of any stature would be performing music in that region. I got to do theater and on all the stages where anyone of any stature would be performing theater at that time. And I got to have a lot of very, very talented artists and craftsmen invest in me.

You know, I was one of the young guys around, and they would take me under their wing and really help you know, not only shape me as an artist but also help sort of shape me as a human. And so that that was an incredibly fortuitous blessing, you know, that I got to grow up in that environment, but by the time I was, you know, 20 years old, I wanted to go out to L.A. and see how far you could take this thing. You know, there I had taken it about as, I'd gone about as far as you could go, on the stages of West Texas.

So I loaded up the truck and moved to Beverly, adjacent, adjacent. I moved to a little part of L.A. called Panorama City, where I have observed to people before you would hear gunshots most nights, and the gunshots almost always came from a nearby parking lot that was shared by a McDonald's and a strip club. So that's the part of L.A. that I was living in. A long way from Beverly Hills.

And you know that those years were important years, as they are for anyone, you know being in your early 20s, 9/11 took place during those years for me, in sort of my first year away from home. And I got to understand very quickly how talented I wasn't, you know, how limited my abilities as an actor were compared to the people that I was meeting on a daily basis, out there.

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But once again, you know, God provides, and He put me in the orbits of a lot of very talented people who invested in me over time and gave me opportunities to work in casting and talent management. I was still doing a lot of writing at that time, and one of the first things that I tried to adapt for the screen. You know, the first day that I bought a screenwriting app for my little computer, the first thing that I went to work on was Stephen R.

Lawhead's *The Pendragon Cycle*. I was 21 years old. I'd read the novels as a teenager and they'd been very impactful in helping shape the way that I saw the world. And I thought, man, these really need to come to the screen. I didn't own the rights or even know that there was such a thing as the rights to own, but I knew that I wanted to see this brought to life, and so I started working on screenplays at 21 for *The Pendragon Cycle*.

And you know, it's a journey, really, 30 years in the making from the time I read the novels to actually getting to bring them now to the screen. They're performing incredible. The first season performing incredibly well, as you say on Prime Video. It's the number one fantasy show in America and in the UK and in Ireland and in Spain and in Portugal. The number two show overall, the not only show but program overall on Prime Video right now, and it's, it's just I have to say one of the most gratifying experiences of my life to see this project that I've been dreaming about for 30 years finding an audience the way that it is. It's just an unbelievable thrill.

FRANK:

Now if I remember correctly, you filmed all seven series, all seven episodes in the series. They're each approximately an hour long, and you filmed them the entire year of 2023. Am I right?

JEREMY:

Well, we started writing. We opened the writers' room on January 4th of 2023. Dallas Sonnier, who produced all of our films at Daily Wire, came to me and said, "If you could see any, if you could make anything, what would it be?" And I said, "We've got to go try to get *The Pendragon Cycle*." And I thought it was kind of a pipe dream, but Dallas went out and secured the rights after all those years. And we opened a writer's room and got to work.

FRANK:

Well, you're not going to believe it. We're going to show the trailer right after the break and get into sort of the plot behind it. We're not going to give away the plot, but you want to see this on Prime. And we're going to talk more about it with my guest, the great Jeremy Boreing, right

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after the break. Don't go anywhere. You're listening to I Don't Have Enough Faith to be an Atheist.

Ladies and gentlemen, the number one fantasy series around much of the free world is a series that my guest wrote and directed. It's called *The Pendragon Cycle: Rise of the Merlin*, and there is a Christian worldview associated or underneath or alongside or embedded, however we want to put it, in this series.

And you're gonna want to see it. My wife and I watched the first two episodes. There's seven in the series, and we were engaged right away. And we're not gonna tell you what happens because it actually there are some twists in this. In the first two series, the first two episodes, there are twists. And we're talking to Jeremy today who created this. Did you say 2023, Jeremy? Give us kind of an overview of how this came to be.

JEREMY:

Yeah, well, we opened the writer's room January 4th of 2023, and we wrapped production in Budapest, Hungary, on December 23rd of that same year. So it was a complete one-year basically start to finish for writing and production.

And we got a crazy idea in the middle. We originally thought we were going to shoot in Wales because so much of the story, which is about Merlin and the sort of early days of what goes on to become the Arthurian legend, which is in many ways the founding myth of Britain, and the founding myth in many ways of America. You know, it's the story of the Christianization of formerly pagan peoples.

Lawhead places the story at the period called sub-Roman Britain, which isn't like knights in shining armor. It's not the sort of chivalric version of Arthur that we've seen explored in film more often. It's a much more historically rooted version of the story that is much more British in its telling. And you know the Cymry people of Wales preserved Christianity throughout the Saxon period of British history for hundreds of years after the fall of Rome in the British Isles.

And that's really the period in which this takes place. It's about those Cymry people. And the efforts to unify Britain as a Christian island. And so, you know, for me, the novels had helped me understand my own Christianity. I grew up in the 90s when Christianity was sort of soft, when the sort of adjective that could best be used to describe Christian men was nice, when cultural Christianity was ascendant and being a Christian came at very little cultural cost.

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And it was the film *Braveheart* in '96 and *The Pendragon Cycle* novels, which I began reading that same year, which really helped me to understand that Christianity had not always been thus, that people had had to live and fight and die for it, that it had been very, they had been very masculine in its traditional expression, and that's what drew me, I think, to the novels and helped me to shape my worldview and to shape my faith and the reason that I thought one day the novels needed to be brought to the screen.

Now, by the time they've arrived here in 2026, on screen, Christianity in this country is not the same as it was in the 90s, and we're all beginning to feel that, you know, what began maybe as a seeker-sensitive movement with good intentions nevertheless gutted some of the strength of the Christian faith in this country. So I think it's a very timely telling of that ancient story that we see now that Christianity once again has to be preserved in a period where its ascendancy has been challenged and brought into question, and it's going to take men who are willing to actually, you know, put strength behind their faith, that's going to preserve it into the next generation.

And that's really what *The Pendragon Cycle* is all about.

FRANK:

Ladies and gentlemen, one of the great programs that Jeremy has produced recently is episode 53 on his YouTube channel. It's called "What Were Pastors Doing While Charlie Kirk Did Their Job?" It's a 37-minute basically, a speech that you gave Jeremy that I found very insightful. We'll put it in the show notes, and I think we're going to talk a little bit about that in the next program in the midweek podcast, ladies and gentlemen.

Because as I say, I've just discovered Jeremy over the past few months, and he is very insightful on so many issues related to Christianity, culture, politics, and of course entertainment as well as you can see, Jeremy is sort of a Renaissance man in that regard, and so it's a great privilege having him on the program.

But Jeremy, *The Pendragon Cycle* was a series of novels written between when and when and by whom did you say?

JEREMY:

Yeah, by Stephen R. Lawhead. Who is a Christian novelist. Although not a Christian novelist, if that makes any sense, he's a novelist who's Christian and his values animate all of his stories.

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But these aren't like novels that you would call Christian in the same way that *The Pendragon Cycle* series that I've just produced isn't what you would call like faith and family content. It doesn't aspire to that label, and it doesn't wear that label naturally. It's mainstream entertainment that happens to be about Christianity and the preservation of Christianity in Britain during this period of what we call sub-Roman Britain.

And for that reason, you know, I think that it was an author at the Blaze reviewing the show who had a wonderful line, and I'll misquote it sadly, but he essentially says the show wears its Christianity in the same way that it wears its blood and its dirt and its steel, which is naturally, they're inherent to the story itself, and I think that's part of what drew me to these novels when I first read them, and what we tried to be true to in the series.

FRANK:

Let's talk about that for a minute because, in my lifetime, whenever we saw something called Christian entertainment, it always came out as overtly preachy, cheesy, not high quality, cringe factor. You're not going to bring your friend to it. They're going to cringe over it.

And I'm reminded of something C.S. Lewis said. And this is a paraphrase. But C.S. Lewis said something like, "We need fewer Christian playwrights. We need more playwrights who are Christians." Can you sort of unpack the difference for our audience, Jeremy?

JEREMY:

Yes. Well. You know, one thing that I would say is that Christian playwrights often write propaganda.

They write polemics, and entertainment, you know, propaganda can be very powerful, but entertainment is far more powerful. Entertainment is where you sort of check all of your normal guards that you have up, as you walk through the world. You have all those guards down when you allow yourself to be entertained, when you allow yourself to be moved.

When you allow yourself to be transported by a piece of art to a different place in a different time, and to feel a set of emotions, and to relate to a story, and that's why the most the most powerful worldview-shaping content isn't propaganda at all. It's actually just art, and I think that that's what Lewis is getting at. I have a much cruder way of referring to the same phenomenon, obviously cruder because I'm not C.S.

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Lewis, but it's I don't ever want to make want-to-want-tos. I think that quite often when we see Christian entertainment, quote unquote, we're seeing want-to-want-tos, content that you want to watch, or maybe another way of saying it is content that you want to support. You're glad that it exists. You're hopeful that maybe someone else might get value out of it, or someone else's children might get value out of it, but you certainly won't because you're not going to watch it.

You're not going to be entertained by it, and I think that that is the worst repudiation possible for a piece of art is for it to be a want to want to. You know, the most powerful art you just want to watch, you want to engage with. And that's what we have endeavored to do here, and I think it's what Lawhead very successfully did with his novels, and I think it's what C.S. Lewis is referring to.

You know, Tolkien said that the fairy stories of old aren't for children. That that's a mistaken way of viewing them. He says what they really are is a way of speaking the deepest truth to people who have stopped listening when you tell them facts. And I think that that's right. I think that the power of art to carry ideas in personified, humanized, dramatic, sometimes very frightening, sometimes very adventurous, sometimes hilarious, sometimes moving ways to carry that idea to you by way of story and emotion gets past all the guards that we have up against being propagandized or against being manipulated or even educated.

You know, we want to actually experience the world through stories, which is, you know, I believe you made this point the last time we were together. Even Christ spoke in parables. He allowed the message that he was trying to promulgate to be carried forth in story, and so I think that we should follow that example and do the same.

FRANK:

Yeah, it's a mistake, I think, theologically, to say, "Well, what was the Good Samaritan's name?" Right?

That's not really the point. Whether there really was a Good Samaritan or not isn't the issue. Christ was telling a parable to convict people of a truth. In sort of a story-like way, rather than saying, "Well, you ought to help people no matter what they are." That it's much more effective to do it in a story, and that's what you've done here in the Pendragon series.

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JEREMY:

You know, the magic of a movie, and there actually is a gospel application to this. You know, part of what we have to believe in the gospel is things that we can't see. I mean, that's how faith is actually described in Hebrews, right? Is the substance of things hoped for. Things not seen. You know, when Adam beheld Eve having eaten from the apple, she wasn't dead. Now, God had said, "On the day that you eat of the fruit of the tree of the knowledge of good and evil, you will die." Adam saw proof that that wasn't true.

He saw proof that what God had said was false. Eve was alive before him. Now, Adam couldn't understand that God was speaking a deeper truth. That in God's economy, He is life. I am the way and the truth and the life. I am the resurrection and the life. I am the, you know, Christ. God is life, and what Eve had lost wasn't a beating heart and filling lungs. What she had lost was the fellowship of God.

She had lost a life that Adam couldn't observe through his eyes. We now in Christ have something else that can't be proven. You know, we're told that we're new creations. We're told that we're saints, and yet when we look in the mirror, that's not what we see looking back at us. We see the flesh looking back at us. We still see a person of doubt. We see a person who makes mistakes. We see a person who does the things he doesn't want to do and doesn't do the things that he does.

And so, we have proof that God isn't telling the truth by our standard. What we're actually being asked is to trust in something that we can't verify through our own sensory mechanisms. Movies do something very similar. When you watch a horror film, you feel fear. But why do you feel fear? Well, you feel fear because your eyes are fixed on something that isn't true.

It's, you're looking at a two-dimensional object projected on a flat screen in an air-conditioned building surrounded by other human beings. You couldn't be in much safer of an environment. And rationally, on some level, you know that that's true. But your eyes carry you to a place that makes your brain actually no longer conform to what is true, but only to what it perceives to be true.

That's the power of cinema. I think that that's a perfect example of why God tells us consistently in the book of Genesis, for example, lift up now thine eyes. We're actually being commanded by God to look away from the projected image and to believe in the thing that we know to be true but can't always perceive.

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FRANK:

Much more with Jeremy Boreing, the new series on Prime right now, and it's number one or number two, depending on the day. *The Pendragon Cycle: Rise of the Merlin*. Trust me, very family appropriate, but it's not family entertainment. We'll unpack that more right after the break. Don't go anywhere. Back in just two.

AD:

Could you answer this question? Why doesn't God let everyone into heaven? Or do all religions get you to heaven? Well, Frank Turek can, and now you can. Watch him tackle the toughest questions from his latest college tour appearance. See real students challenge Frank and watch how truth stands up under pressure. Subscribe to our Cross Examined YouTube channel right now to watch. That's Cross Examined, two words, on YouTube and sharpen your faith for the real world.

FRANK:

Ladies and gentlemen, we're going to get back to Jeremy in just a second. I want to mention that this weekend I'll be at First Baptist Church Lebanon, Missouri. That's the 20th of September. Morning services, also an evening session. Plenty of Q and A. That's near Branson, Missouri. Next night, the war on reality. Are you crazy or is the world crazy? It starts at 7:30, live on our YouTube Channel That's the first edition of the war on reality TV series we're going to create based on our new book, *The War on Reality*.

Myself and Phoenix Hayes. By the way, thank you for getting it. It's been the top one or two apologetics books in the top 300 or so on Amazon for the past couple of weeks due to you. If you don't have it yet and you can't get it on Amazon, go to Christian Book. They have more copies than Amazon right now. Amazon ran out. Next week I'll be at Grace Church of Sahuarita. That's just south of Tucson.

That's the 27th. Night after that, Lord willing, Arizona State University in Tempe, Arizona, right near Phoenix. That'll be the 28th of September. Then on the 5th, Baylor University down, October 5th, down in Waco, Texas. All right, let me go back to my guest, the great Jeremy Boreing. We're talking about Christian entertainment or entertainment that is made by Christians that's really good.

And he made a great series called *The Pendragon Cycle: The Rise of Merlin* or *Rise of the Merlin*. It is number one or two on Prime right now. So if you are a subscriber to Prime, you can see it.

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Anybody can watch this. And we're going to set up a trailer that Jeremy created. It's a 30-second trailer. Kind of give us an overview of what we're going to see here, Jeremy.

JEREMY:

Yeah, well, this trailer focuses on the character Merlin. It's his story in season one. Although, as he likes to say in the story, it's actually Arthur's story. You know, our Merlin is different than Merlins that you've seen before. He's the son of an Atlantean princess and of a druidic bard, a Celtic Cymry bard from North Wales, what we would call North Wales.

And he was raised by the hillfolk, the Bhean Sidhe, in what we would call [unintelligible], and for because of that very unique heritage he has insights and talents and gifts that have been given to him. And what our series really is about, what this first season is really about, is a fundamental question of should a man proceed through the world according to his own power, and his own purpose, or according to the purpose of God?

And in the person of Arthur, I'm sorry, in the person of Merlin, that question is given resonance because he indeed has, as we discover throughout the first season, he indeed has the power to effectuate his purpose in a way that the rest of us don't. That's the beauty of fiction. He has the power to effectuate his purpose in the world, but is that actually a temptation, or is that actually, or should he instead wait on the Lord? And that's what this trailer is ultimately about.

FRANK:

All right, let's take a look at the trailer. Here it is.

[VIDEO]:

They say, Merlin slew hundreds. The Merlin died long before you and I were born. There'll be no peace in these lands till we are all dust.

FRANK:

That's the trailer to the new series, *The Pendragon Cycle: Rise of the Merlin*. It is on Amazon Prime right now, number one or number two in the country, and I've got to commend you on this, not just the screenplay, Jeremy, but the quality of the cinematography, the special effects.

I mean, this is first class. This is just as good as anything Hollywood puts out. How many people did you have to pull this off? Because this is, it seems like an enormous undertaking, and the quality demonstrates there must have been hundreds of people behind this.

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JEREMY:

I think it's fair to say a thousand people worked on the show. You know, on any given day we had 300 people on set. But then when you add in all of the post-production that goes into a show like this and all the visual artists that touch the show by the time it's fully brought to bear, and even over 80 days it's not the same 300 people every single day for those 80 days of production so. You know we had 180 unit production days because there were times where we were running three crews and we were running two crews all 80 of the production days, so it really was an unbelievable undertaking by an enormous contingent of talented artists and craftsmen.

The cast I've been saying lately is, and I believe is maybe the greatest ensemble of largely unknown actors ever assembled. I could not be more proud of the work of the cast and the various crew who worked on the show were terrific. You mentioned the cinematography and the show is indeed beautiful. You know, we had two other directors alongside myself and really three.

Because we had Travis Mills, who was sort of the VIP of production, one of our producers who also would just take a third crew and go direct scenes whenever we needed him. But we had Ryan Whitaker, who is a terrific director. He has a new film based on Louis Lemore's novel *Flint*, which is coming to theaters later this year. We had Jesse V. Johnson, who's an old pro from Hollywood, who's made so many movies you can't even count them, who were a major major parts.

And we had terrific cinematographers who worked on the show from Kris Kimlin, Abrish, our Hungarian, cinematographer Akis, who I'm not going to try to pronounce Akis's last name because I would embarrass myself, but he's the amazing cinematographer behind *The Chosen*, and a couple of other really terrific cinematographers who worked on the show as well.

We wanted the show to be ambitious. It was important to us if you're going to tell a story this big, you have to tell it bigly, to borrow from the president. You can't be cynical when you try to engage in art. One of the reasons I think that conservatives in particular, Christians as well, but conservatives in particular, often fail when they try to engage in art is because they become cynical in the doing.

And nothing in life benefits from cynicism. Art in particular does not benefit from cynicism. And so we told a hopeful show. One of the things you'll notice if you engage with *The Pendragon*

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Cycle is the score has notes. It has melodies and motifs. It isn't one of these modern droning scores that have become in vogue. You'll notice that the show is colorful.

That it sort of transports you maybe to Lord of the Rings and things from the early 2000s and into the 90s before we started desaturating every frame of every movie. Everything has become kind of gray or blue. We wanted our show to be filled with life, to be vibrant, to be filled with music and sound. In other words, we wanted it to be a rejection of the kind of nihilism and despair that has dominated particularly fantasy for the last 20 years, but really cinema more broadly for the last 20 years.

I've said of the show that if Game of Thrones was subversive in its time because of its nihilism. *The Pendragon Cycle* is subversive in our time because of its rejection of nihilism. It's a story about hope.

FRANK:

Now, how did you do this in such a way as to not be too overt with the Christian worldview? I mean, if you're a Christian, you see it, but it's sort of like the conversation that Tolkien and Lewis had.

You know, Tolkien's Lord of the Rings, he creates this complete fantasy world and he makes no overt references to any sort of religion, but there are obvious parallels if you look hard enough. Whereas Lewis was a little bit more overt in the Narnia series. So, are you more on the Lewis side, or are you more on the Tolkien side or are you in between, or a little bit further either way? How would you how would you evaluate this?

JEREMY:

Well, this show is distinct from both Lord of the Rings and the Narnia series because it's historical fiction, so it takes place in our world, in a particular place, Britain, at a particular time, the sub-Roman era, when Christianity existed, and so it isn't an analogy or a metaphor for Christianity.

It's a story about Christians, and since it's a story about Christians, you know the Christianity comes very naturally to it. You know, the show speaks of Christianity when the characters speak about Christianity, and it doesn't speak about Christianity when the characters don't speak about Christianity. Now, beyond that, the story itself is imbued with Christian values because Arthurian myth is imbued with Christian values.

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You know, some of the one-star, we mostly have five-star ratings and one-star ratings. There's almost nothing in between on Amazon, and it's fun to read the one-stars because the thing that people are the most angry about is that it's a Christian story, and they all say something like, you know, "it took me three episodes to realize that this was about Christianity. They, you know, they tried to fool us. They tried to hide it." I mean, nothing about the show is trying to fool anyone or hide anything.

And beyond that, I would only say, you know, the story of King Arthur and the quest for the Holy Grail. I'm not sure that they know what holy means in that context. The Arthurian myth is a fundamentally Christian story. And I'll tell you this one anecdote that I think is sort of beautiful about the Arthurian myth. I had the opportunity to visit the Robing Room at Parliament at Westminster Palace in London, and it's where the actual British monarch prepares themselves to open the open the House of Lords to fulfill their constitutional duty.

And if you go to Westminster Palace, it's you're surrounded by statues of every king and every queen and most of the prime ministers of England over and over. I mean, it's probably the most ornate building maybe in the world. You know, every king is in there so many times. I've said before, if you stand at a urinal, Edward the Fourth is looking back at you, you know. But when you go into the Robing Room where the actual king actually prepares himself to do his actual duty, there are no British monarchs represented.

He is surrounded on all sides in that room by wooden reliefs of Arthurian legend. In other words, when the actual monarch prepares themselves to do their actual duty, they don't contemplate their predecessors; they contemplate Arthur. They contemplate the Platonic ideal of the British monarch, and I would say the ideal of the Western government itself, that it's both just and merciful, that it's fundamentally Christian, that it's both, it both has an egalitarian quality.

There's the round table and the equal say of the knights, but also strong leadership in the form of the king. All of that is imbued in the Arthurian story itself. And so to I think it's just the most hilarious thing when people are like, "You tried to sneak Christianity into the story of King Arthur." No, my friends, the story of King Arthur is a Christian story, and it's our story.

It's the story of the West, and that's why it felt important to us to give a telling of it for our time that isn't a deconstruction that isn't rolling its eyes at, you know, with sort of ironic disdain for the Christian elements of it, but that actually just fully embraces the Western myth, the Western inheritance that is the Arthurian myth.

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to be an **ATHEIST**

with Dr. Frank Turek

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FRANK:

How does this work better than for some than straight didactic? Here's why Christianity is true. We're going to talk more about that with Jeremy Boreing right after the break. The new series which you can see on Prime, The Pendragon series. It is one of the top, if not the top series right now on Prime, and trust me, you're gonna want to see it. I'm through two episodes. Can't wait for episode three.

We're right back after the break. Don't go anywhere.

We're back with Jeremy Boreing, who is the writer and director of The Pendragon series right now on Prime. He also has a fabulous YouTube ministry program. You can see a couple of times a week. Look for Jeremy Boreing on YouTube. You'll see some fascinating guests and some fascinating shows that deal with many of the issues surrounding Christianity and culture and politics.

Jeremy, like Charlie Kirk and myself, all believe that a Christian is a Christian 24/7, 365, 360 degrees. Every area of life permeates or is permeated by our Christian worldview. And the same is true with this Pendragon series. But I was asking Jeremy just before the break, I'll ask him again now, Jeremy, how does this kind of approach through a film like this or a series, a fantasy series, a fiction series like this often work better for people to bring them closer to Jesus than maybe the approach I take all the time, "Hey, here's why it's true." Go ahead.

JEREMY:

Well, listen, both are very important, right? We have to reach people with the argument, but we also have to reach people with the reality. You know, someone said recently of my writing that, you know, for Jeremy, Christianity isn't ornamental; it's foundational. I think that's true. You know, most of the things that I say in the world aren't specifically about Christianity.

I talk about politics. Most of my stories aren't fundamentally about Christianity. *The Pendragon Cycle* happens to be because it's about characters who live in this incredibly important historical moment for Christianity in Britain. But I engage in all kinds of storytelling, and yet Christianity is foundational to all of them because Christianity is foundational. You know, Christianity is what is. You can't understand the world properly apart from it, and you, I think you see that in our culture right now.

You see that this sort of 500-year experiment with secular humanism and secular rationalism, secular materialism, is coming to an end. We're engaged in what, you know, Rod Dreher refers

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to as re-enchantment. People, you know, listen, materialism and naturalism have given us the wonders of the modern world, and I'm not one who's cynical about those things.

I like that we have penicillin. I like that when I turn a switch, lights come on. I like that, you know, in America we have air conditioning and people, old people in particular, don't die every time it's hot outside. I like that we can travel. I like that we can have this conversation. The technological marvels that materialism and naturalism have afforded us are remarkable, but materialism and naturalism are so powerful that when we discovered them, we could see their efficacy so plainly and so rapidly, that we began to believe that that was the only right mechanism for understanding our place in the world, who we are, where we came from, and why we're here.

And you know we're 500 years into this experiment, and it's beginning to fray, because while naturalism is a great way of understanding light bulbs, it turns out it's not a sufficient way of understanding man. Man is more than the sum of his parts. He's more than cells. He's more than matter. And when you begin asking, "What else are we? Why else are we?" The answer to all of those is found in Christ. And so I think that if we think of our Christianity that way, that it's just as fundamental as is matter itself, as is energy itself, as are our cells, and as is gravity, then I think we're talking about Christianity rightly. And I hope that that's what we're able to accomplish with a story like this. We're able to reach people who aren't trying to have that argument, but who in their hearts are asking those questions. And so we reach them with story.

FRANK:

And that's what Jesus did. He reached them with story, as we mentioned earlier. And it's done in a very appropriate way. It's not over the top. It's just part of, of the story that is told through this original series written by Stephen Law, what's his name again?

JEREMY:

Stephen R. Lawhead.

FRANK:

Stephen Lawhead, and it's a very fascinating series, ladies and gentlemen. And let me ask you this, Jeremy. There was a time in the second episode, I think it was, where the two romantic interests looked like they were about to.

JEREMY:

Seal the deal.

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FRANK:

Seal the deal. Let's put it that way. And my wife takes her hand and puts it in front of my eyes. And I go, Jeremy is not going to show this, right? And then, and then the, and then, not to give too much away, but this gentleman expresses his Christian worldview that we ought to be married, and it moves on from there. I won't go any further. So, at what age level do you think people could watch this series?

JEREMY:

You know, people have asked me that, and of course, I always think that a parent has to make that choice for themselves. You know, I believe that a mature 13-year-old could watch the show. I think that every 15-year-old, you know, could watch the show. The show is not for children, though. It's not children's entertainment. It deals with very mature themes. Sexuality is one of the themes that it deals with.

You know, there's death in the series; there's violence in the series. The series is about real people living in the real world and struggling with the real things that people really struggle with. And so you know that that's not right for all people of all ages. What I will say is that it was important to me in telling the story to tell it in a way that had urgency.

And sort of my philosophy going in was we should shoot an R-rated show and deliver a PG-13 show, and the reason I wanted to do it that way is because I believed if we tried to shoot a PG-13 show, we might miss; we might fall short. And if you fall short when dealing with these very important themes, it can become cheesy. It can become saccharine.

It can feel like there's no danger in the environment. I wanted to make sure that we were leaning toward danger. And then we would have all the tools we needed in the edit bay in order to pull it back to a place that I felt like was the appropriate way to tell our story. And so, you know, the worst, the most gruesome violence that we shot isn't on screen.

But when you watch it, you know, there are moments where the hair will stand up on the back of your neck. There are moments that are frightening. There are moments that are deeply, deeply moving and emotional. You know, there are moments where you know the audience will often cry when they watch scenes from the show, and so you know I do think that a parent should keep those things in mind when they engage. And there's been some controversy by people who've watched the show who are frustrated that it isn't more prudish. And I can only say to those people that my show isn't for you.

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FRANK:

Can I say something to them? The Bible's rated R. The Bible is rated R. Okay. If you read the entire Bible through, it is rated R. So I'm not advocating for every R movie. I'm simply saying the Bible is real life, and you will run into violence.

You're going to run into evil. You're going to run into sex. You're going to run, because that's just life. So there is an appropriate age level that is necessary for this series, the Pendragon series. If you're just tuning in, ladies and gentlemen.

JEREMY:

What I can say is that the show is, in my, in my belief, the show is never gratuitous.

FRANK:

No. No, it's very well done, ladies and gentlemen. You'd be proud of this. With regard to humor, I can't remember who said this, but a playwright said this, about if you want somebody to enjoy a program, but still understand the worldview behind it. The playwright said this: "Get them laughing, and when their mouths are open, pour truth in it." And in this sense, get them engaged, and when their mouth is open, pour truth in it, because people are going to be engaged in this series.

That's why it's number one right now. It's for a reason, ladies and gentlemen, because Jeremy Boreing and his team did a wonderful job adapting some novels to the big screen, and now it can come right into your home. If you have Amazon Prime, it's there. Is it on any other place, Jeremy, they can watch it.

JEREMY:

You can watch it if you have a Daily Wire Plus subscription. Daily Wire is the studio behind the show. And it streams there, and then Prime Video.

FRANK:

Now we're going to talk more about this in the midweek podcast, ladies and gentlemen. Jeremy's going to stay on for that midweek. If you're listening on the American Family Radio Network or other radio programs, you won't hear that on radio. You have to go find the I Don't Have Enough Faith to Be an Atheist podcast, but I want to pivot back, Jeremy, to where this show began. We started talking about the potential lawsuit that Erika Kirk and her family may bring against UVU. You had a comment or two about that you wanted to say. We got a couple minutes. Go ahead.

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JEREMY:

Only this, you know listening to you tell the story about meeting the police chief and your perspective on it, and I just think one of the things about negligence which I think fundamentally is what the lawsuit, if the lawsuit materializes, will be about. Negligence is one of the great tragedies because it doesn't contain motive.

Obviously, when that man says he would take a bullet for you or take a bullet for Charlie, I'm sure that he's telling the truth. But that doesn't mean that he wasn't negligent in not having officers on the rooftops. And it doesn't mean that universities broadly in this country aren't negligent often in that they don't really want conservative and Christian speakers on campus, and so they don't bring to bear the resources that they should.

And so there's a culture of negligence that often exists on these campuses. Even if the police wanted to have a larger presence, they may not have the funding because of those sort of natural, that sort of natural aversion that exists within that institution towards supporting conservatives on campus. They obviously often won't even give conservatives a room in which to speak, much less the kinds of resources that they need in order to be safe and successful, and I actually find that to be one of the worst tragedies of this whole situation.

You know, how many people failed and their failures, you know, didn't cause this, but allowed this horrible thing to take place. And yet, each of those individuals may very well be well-intentioned, good people, and it's why negligence is one of the things that we each have to be the most cautious of in our own lives. We sort of know our own motives, but motives in many instances can excuse a lack of attention to the important details.

And I think that it's right and proper for Erika and Charlie's parents and family to pursue that with UVU to ask those questions of UVU because it's the only way we're going to see change that maybe can fight against the sort of institutional culture of negligence on campuses around the country that I think often put conservatives in very compromising situations.

FRANK:

Very well said. Ladies and gentlemen now you can see why I love Jeremy Boreing. He has insights that I wouldn't have thought of that. It's, he's very insightful. You need to go to his YouTube channel, Jeremy Boreing. Subscribe, watch his programs. Check out *The Pendragon Cycle* on Prime, and Jeremy's going to be with us on the midweek podcast coming up on Tuesday, so don't go anywhere. We're going to talk more apologetics, cultural issues, that kind of thing. You don't want to miss it. Jeremy, thanks for being with us, brother.

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JEREMY:

Yeah, thank you very much, Frank.

FRANK:

The great Jeremy Borieng, ladies and gentlemen. Don't forget we've got some online courses coming up too. Check out online courses at crossexamined.org and we'll see you here on Tuesday. God bless.

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