

PRAISE FOR *LET THERE BE LIGHT*

This story has so many twists and turns, it's a rollercoaster! Joyful, tearful, but ultimately, hopeful...Let there be light, indeed!

—SEAN HANNITY

In the book version of Let There Be Light, Dan was not as kind to my character as he could have been.

—KEVIN SORBO

Actor, Director, Author

Dan Gordon has not written your usual faith film novelization. It is funny, hip, heartbreaking, and redemptive, and a thoroughly great and entertaining read.

—STEVEN PRESSFIELD

Author of *The Legend of Bagger Vance*

Let There Be Light is a movie with a heart. Moving beyond entertainment to realistic life issues, it brings light to our darkened world through a story that finds wholeness in the midst of our most pressing concerns.

—JAMES KNAGGS

Retired Commissioner of The Salvation Army

Let There Be Light is a story of eternal hope...how it meets and transforms us in the midst of our most profound pain and suffering. I highly recommend it!

—PASTOR KEN FOREMAN

Cathedral of Faith

BOOKS BY DAN GORDON

Murder in the First

Wyatt Earp

The Assignment

Just Play Dead

Postcards from Heaven

Davin (co-authored with Zaki Gordon)

Day of the Dead; Book One: Gaza

Day of the Dead; Book Two: America

MOVIES BY DAN GORDON

Train Ride to Hollywood

Potluck

Tank

Gulag

Murder in the First

Taking the Heat

No Place to Hide

Gotcha

Surf Ninjas

Passenger 57

Wyatt Earp

The Assignment

The Hurricane

Disaster at the Mall

Celestine Prophecy

Expecting Mary

Let There Be Light

LET THERE BE
LIGHT

Dan Gordon

BASED ON THE SCREENPLAY
BY SAM SORBO & DAN GORDON



REVEILLE PRESS
PO BOX 522251
Salt Lake City, UT 84152

www.lettherebelightmovie.com

© Copyright 2017 by Dan Gordon

Although the author and publisher have made every effort to ensure that the information in the book was correct at press time, the author and publisher do not assume and hereby disclaim any liability to any party for any loss, damage, or disruption caused by errors or omissions, whether such errors or omissions result from negligence, accident, or any other cause.

All rights reserved, including the right to reproduce this book, or portions thereof, in any form. No part of this text may be reproduced, transmitted, downloaded, decompiled, reverse engineered, or stored in or introduced into any information storage and retrieval system, in any form or by any means, whether electronic or mechanical, without the express written permission of the author. The scanning, uploading, and distribution of this book via the Internet or via any other means without the permission of the publisher is illegal and punishable by law. Please purchase only authorized electronic editions and do not participate in or encourage electronic piracy of copyrighted materials.

*Designed by Izzard Ink Publishing and Alissa Rose Theodor
Cover Design by Small Dog Design*

Interior Photo Credit: All *Let There Be Light* film photos by Ginger McNamara, courtesy of LTBL Productions, LLC.

First Edition October 2017
Printed in the United States of America

Contact the author at info@izzardink.com.

Softback ISBN: 978-0-9828001-2-6
Hardback ISBN: 978-0-9828001-4-0
eBook ISBN: 978-0-9828001-3-3

To Sean Hannity for saying yes.

To Sam Sorbo for not taking no for an answer.

To Kevin Sorbo for having the good sense to marry Sam.

To Michael Franzese for entrusting me with truth he found in a 10x10 box, in the dark.

To Yoni Gordon who wrote a magnificent song.

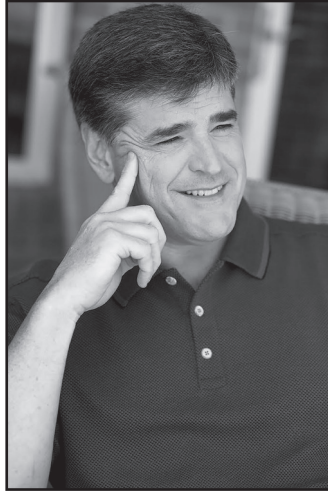
To Damon Elliott who turned it into an anthem.

To Patrick Hughes for putting the pieces together.

To a cast and crew who made a film on faith.

And to the memories of my son Zaki and brother David, who live for eternity in the light of our Lord.

MOVIE CULTURE



You know, I'm a simple guy. I enjoy watching movies, when I get the chance, especially those that are inspirational. There is nothing better than a movie that leaves you uplifted; the type of film where everyone is talking about it afterwards, and discussing how it affected them.

But, hey, what do I know? I'm a radio and television personality. My focus is on politics, terrorism, and the future of America. The Hollywood film industry is a completely separate field from my news and political world, but every once in a while the two actually intersect. Take the few occasions when I can interview a Hollywood celebrity on my show; those brave enough to talk to a conservative, of course. I deal in truth and reality, while most of the Hollywood crowd lives on Fantasy Island.

P R E F A C E

“Faith film” is an interesting phrase. In the motion picture business, it has a definite meaning. It is a film intended for a niche audience—people of faith. And the faith for which it is specifically intended is Christianity; the audience is its adherents.

There are times when it’s a fairly crass term. It’s intended to calculate a more-or-less guaranteed return if the target audience is reached.

But there’s another kind of faith film, and sometimes, the two coincide. It is the kind of film not only intended for a faith audience but a film literally made *by* faith.

Let There Be Light is exactly such a film.

To start with, there was not only never really a chance of seeing it get made, there wasn’t even a unanimous intent on getting it made.

I’ve been a screenwriter for longer than I care to admit. In May of this year, I will mark my fiftieth year in the biz, as they say. I have always been a studio writer and have written such films as *The Hurricane*, with Denzel Washington; *Wyatt Earp*, with Kevin Costner; *Passenger 57*, with Wesley Snipes; and *Murder in the First*, with Kevin Bacon. *Let There Be Light* marks my seventeenth feature-length film. I have also done around two to three hundred hours of network, cable, and premium cable television along the way, starting out as head

CHAPTER 1

Sol Harkens thought of himself as the Muhammad Ali of atheist debaters. He dispatched Christian apologists with the speed and style and grace of a man used to using words the way the great Ali used footwork and a left jab. He wasn't so much a debater as he was a pugilist, a matador, a great fencer, or a Shaolin Kung Fu master. He not only floated like a butterfly and stung like a bee, he could cut off a verbal opponent at the knees with a well-placed, sidelong glance, with a charming wink and a nod to an audience he held in the palm of his hand. He was Wyatt Earp at the O.K. Corral. He fancied himself Babe Ruth pointing into the center field stands and promising the pitcher, with a mocking grin, that whatever he had to throw at him, Sol would literally knock the next one out of the park. He was a behind-the-back, Magic Johnson pass, a Michael Jordan slam dunk, the camera following in slow-mo, the turn-around jump-shot, his generation's hero thrown up on the pop charts; he was the bomb in the baby carriage, wired to the radio. Lethal. Deadly. He was the Ferrari to the Christian apologist's Fiat 500. The D'Artagnan of dogma. At six foot three and a trim 210 pounds and, he thought to himself, devastatingly handsome, he was the complete package. And he knew it.

He warmed up for debates not with flashcards, but with shadowboxing. In the land of the blind, where even a one-eyed

man was king, he had telescopic vision. He had single-handedly turned religious debate into blood sport. He didn't defeat his opponents, he body slammed them and, quite frankly, he didn't care what it took to do it—intellect, emotions, sarcasm, or even, though he would never admit it to himself, the carefully crafted pimping out of his own personal tragedy, the death of his eight-year-old son. He felt neither shame nor embarrassment. Nor was he bothered by a hint of someone else's sense of morality. He was like Han Solo, shooting Greedo under the table. He liked that image of himself—the intellectual as dashing pirate privateer, or gunslinger, or the aforementioned most flamboyant, charismatic, and, quite possibly, greatest heavyweight champion of all time, Muhammad Ali.

Sol had his own set of groupies to whom he threw the occasional crumb of witticism or wink, and a seemingly endless supply of Russian supermodels who were happy to trade the pleasure of their company for the rubbed-off glory of being on the arm of the darling of the New York glitz and literati scene.

Bill Maher, he thought, could be his Mini-Me, and he chuckled heartily at his own witticism and the mere thought of balancing Maher in the palm of his hand while trading verbal blows with the ghost of a younger Billy Graham.

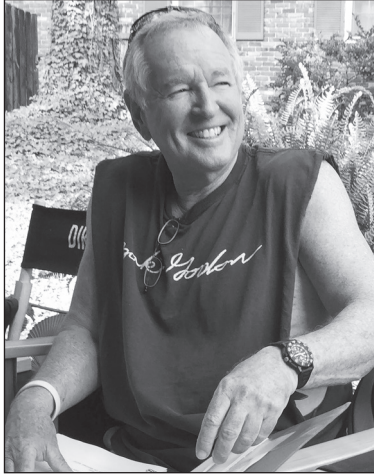
How he wished there was someone on the other side with his own intellectual capacity and good looks.

He and Billy Graham.

Now, *that* would have been a debate. *That* would have been an adversary worthy of his prowess and charisma.

Instead, he was up against what he could only regard as a plodding, pedestrian Christian apologist.

If he was the Harlem Globetrotters, then Dr. Reinhardt Fournier was the Washington Generals. The man was a walking



Dan Gordon, on set for the filming of *Let There Be Light*. Photo by Zach Brutsch

Dan Gordon is the screenwriter of such movies as *The Hurricane* (Denzel Washington), *Wyatt Earp* (Kevin Costner), *Murder in the First* (Kevin Bacon and Gary Oldman), and *Passenger 57* (Wesley Snipes), and was the head writer on the Michael Landon television series, *Highway to Heaven*. *Let There Be Light* is Gordon's seventeenth feature length film, and ninth novel. He has five produced plays, which have appeared Off and On Broadway and in the West End of London, including *Irena's Vow*, nominated for Best Broadway Play by the Outer Critics Circle Awards. He is also cofounder of the Zaki Gordon Cinematic Arts Center at Liberty University.