The Witcher: The Last Quest Preface

This document outlines details that should serve to better understand the tone, vision, and reason for this project's existence.

Creative Liberties:

This is the best place to start. There are certain creative liberties taken in the adaptation of the works by CDPR and Sapkowski, such as Geralt. I've tried to, I haven't seen or read everything yet but to the best of my ability and knowledge I've tried to represent his dialogue as a middle ground between Sapkowski's and CDPR's Geralt.

He's reserved, letting subtext do more of the heavy lifting for the meaning and expression of the character, like Geralt's characterization in The Witcher 3. However, certain elements like the dry humor, and interactions are more reminiscent of the books by Sapkowski. Then there are creative elements that intensify that specific characterization. If this were ever made, it would be TV-MA/Rated R rated, it's adult philosophically and visually. I forgot to mention as well, Geralt's character is much more tired, less clean and more violently efficient in his fights if that makes sense.

Some other character changes I've made that don't affect the story overall but give us a look into the world of the Witcher are characters like Tobin (not in the games and an original creation), Keira, The Baron, and The Pellar.

These changes are most obvious in the beginning, let's begin with Tobin:

> Tobin is a small character addition that shows the morality of Geralt in the first episode, it's dark but important to understanding him and the world. This is supposed to be reminiscent of a Ciri quest in the games where Ciri finds a little girl in the forest whose parents "sacrificed her" to bring them good luck. Similar vibe here with Geralt although instead it builds the locals of Velen up instead. Additionally, he acts as a foil to the world and Geralt, innocent in darkness. Which is an incredibly powerful juxtaposition to have at the beginning of the show.

His introduction, however, does not affect the story. Also, fun fact, Tobin is the surname of the man who wrote the comics, so it's kind of meta. That wasn't planned, it was fate.

Keira Metz:

Keira's character is kept around a little longer, and I believe it is written closer to the book version of Keira, I've tried to keep some elements from the game mostly the same, especially her introduction, however I've made her more flirtatious, and almost more manipulative of Geralt. However, this is motivated by a fundamental loneliness she's experiencing in Velen. With being alone in an area like that for so long, she tries to reach out and connect with Geralt. This makes the end of her arc, more of an emotional release for both characters, finding company in hell, rather than a kind of "reward for completing the quest" vibe, if you get what I mean.

The Pellar:

He's the same, he's insane, we all love the Pellar, and yes Princess makes an appearance too of course, though it has been adapted for the darker more introspective tone of the series, additionally The Pellar is more critical to the story. In the games it never explicitly states how Anna (After Tamara leaves to Novigrad) got from the shack to Crookback Bog, and this version is written almost like an investigation into her disappearance, like a mix of The Witcher 3: Wild Hunt and True Detective Season 1. It's revealed that the Pellar aided her in contacting "a witch" though he intentionally keeps it vague putting Geralt in the path of Keira instead as the locals talk about "A witch in the local area" in the episode. This is after the Baron obviously sends him to the Pellar. So, it follows a more linear flow instead of going back and forth between the Baron's perch and the different locations, instead of Geralt going back to the Baron to tell him what he's found out immediately after speaking with the Pellar, he goes with Keira Metz to the Elven ruins after, and they find hints to Ciri's location of course. So, it's easier to follow for first time viewers of course.

I've also tried to write him the same, referencing himself and others in 3rd person, the quirks of the character, etc.

The Baron:

The Baron is one of the most beloved characters in TW3, so I don't change much, because he's mostly perfect. The only thing that changed about the Baron is intensity. So, the scenes with Geralt in episode 3 are far more intense than in the games, in the games there's a fist fight and some regret, but in this version, Geralt punishes (although probably not enough), the Baron. This is to show more of his morality again, it's written like a character study/psychological show, it's introspective so these small moments matter a lot to perception. That scene is brutal, but I feel a tiny addition that adds to their dynamic. He's also drunk so he doesn't remember it.

THE MUSIC:

Now let's talk about music! The third most important thing, after world and characters, is the tone.

The goal is a film noir vibe, it's very reminiscent of True Detective Season 1, so it's philosophically heavy, and I don't think that the use of music distracts from the show, it enhances the emotional resonance.

The songs and artists are included in the script, and I can link a Spotify playlist if you'd like an easy way to follow along. Below I've added a list of key artists (however these aren't finalized and if ever made would have to be licensed) that will provide a deep, dark noir tone to the show. I've added these so you can follow along with the story both visually and sonically it should also show the level that I would go to make a show *feel* rather than SHOW you the world:

- Frank Sinatra (The World We Knew (Over and Over)) – I think this is the single best option for the end of episode 1, it's fatalistic, beautifully sad.

- Mark Bernes (or Марк Бернес) – He lived from 1911 to 1969 and was a soviet actor and singer, his song: Тёмная ночь or loosely translated to "Dark in the Night" is a Soviet song about the cost of war. Additionally his song: Журавли or loosely translated to "Cranes" is about soldiers passing away and turning into

cranes that watch over us, their sacrifice never forgotten. This is specifically chosen to pay homage to the history of the cultural area where both the games and books originate. The 50s and late 60s records feels old and it's soft, painful, tragic. Perfect for Velen. Fun fact: Mark Bernes although a Soviet actor was born in the Chernigov Governorate of the Russian Empire which now is Ukraine. So, I feel it's a good fit on every level.

- Gorillaz. Clearly in episode 3 On Melancholy Hill is used, I'll let you decipher the meaning behind that when the script comes out. Gorillaz will also play a role when I write Season 2 – Novigrad, their song Cracker Island is about cults and echo chambers. It's Novigrad and obviously it has the Cult of the Eternal Fire, who believe that they need to cleanse the land of all magic by burning all witches alive. I *love* to say it, but there isn't another song on the planet that carries the energy required to open to Novigrad with power like this one does. I'm also messing around with DARE, Clint Eastwood, maybe even Rhinestone Eyes with Yennefer. Makes sense.

- Dalida – Love in Portofino. This is a very Tarantino vibe for Velen, it's ironic to the story and used as juxtaposition. Again, to elevate that kind of "Beautiful sadness" feeling. It also is an Italian song which gives it this very European feeling.

Ok, I've hinted at it but now let's talk about it:

THE WORLD:

Velen is a war torn, destroyed, monster-infested waste land. It's the Caelid of the continent, it's D-Day and it *feels* like that. There isn't a safe second. There are clear visual things I'm setting up, the forest will be pitch black most of the time, only during some hours of the day will it have lighting. The overgrown swamp feels like a swamp, the only thing that really has lighting is the roads and key areas. This gives the entire season an oppressive, crushing vibe. Anything can happen, anywhere and anytime, and **that** is the point.

Novigrad is pure political rot, the bits, the witches burning in the square, the cult members walking through the streets. Additionally, I want to incorporate the entire serial killer side quest into the episodes, developing from basically as soon as Geralt gets there (within a reasonable time frame because some things must happen first).

Skellige will be much lighter, still dangerous but Skellige's entire area is a different vibe and will provide levity before diving headfirst into the finale seasons that will focus on the Wild Hunt and Cirilla.

Finally, as an epilogue, an ode to the series I guess, I want to write out a season on Toussaint, but that's much later.

IMPORTANT ADDITIONAL NOTES:

1. None of these scripts are created for commercial purposes. The characters and locations remain the original copyright of Andrzej Sapkowski and CD Projekt Red. This work is intended as a fair use extension of those stories and characters, aiming to explore what a show could look like in this world. It is written purely for artistic experimentation and expression, and frankly, out of a desire to see the story represented closer to its original spirit.

    Any adaptation to screen would require a formal, technical process involving the rights holders, including Sapkowski, CDPR, and potentially Netflix. While some ideas, sequences, or artistic interpretations in this work are unique and original, this is not a Creative Commons work. It is shared publicly to allow analyses, reactions, etc. but any derivative work of this work may not be used for commercial gain.

    This work is shared for artistic purposes only. All underlying characters, settings, and story elements remain the property of Andrzej Sapkowski and CD Projekt Red. Copyright of original reinterpretations, dialogue, sequences, and artistic contributions in this work is retained by the author under fair use.

    Please note that I cannot predict or authorize how Sapkowski, CDPR, or Netflix might respond to this material. However, since this is a noncommercial personal project, I doubt any of them would take issue with it. It should be considered fanart/fanfiction for the time being. Thank you.

2. If anyone wants to contribute visual work for this kind of thing, I'd love to be able to show off some of the amazingly talented artists in the community, and if this is how that happens then I'd love to play my part. All visual representations have either been created/edited by me or created with the use of AI tools to provide visual representations of scenes, anything created by an AI is obviously not copyrightable.

3. I love comments, if I get something wrong, just inform me and I'll change it within the story's limits. Especially major lore pieces, because for some of the stuff I don't know it all. I've written it alongside playing the game and reading the wiki to be as close as possible to the original works, however I'm not perfect and accept that there are things that I'll probably get wrong. Don't worry Geralt never says, "let's fucking move." So, I doubt there'll be much.