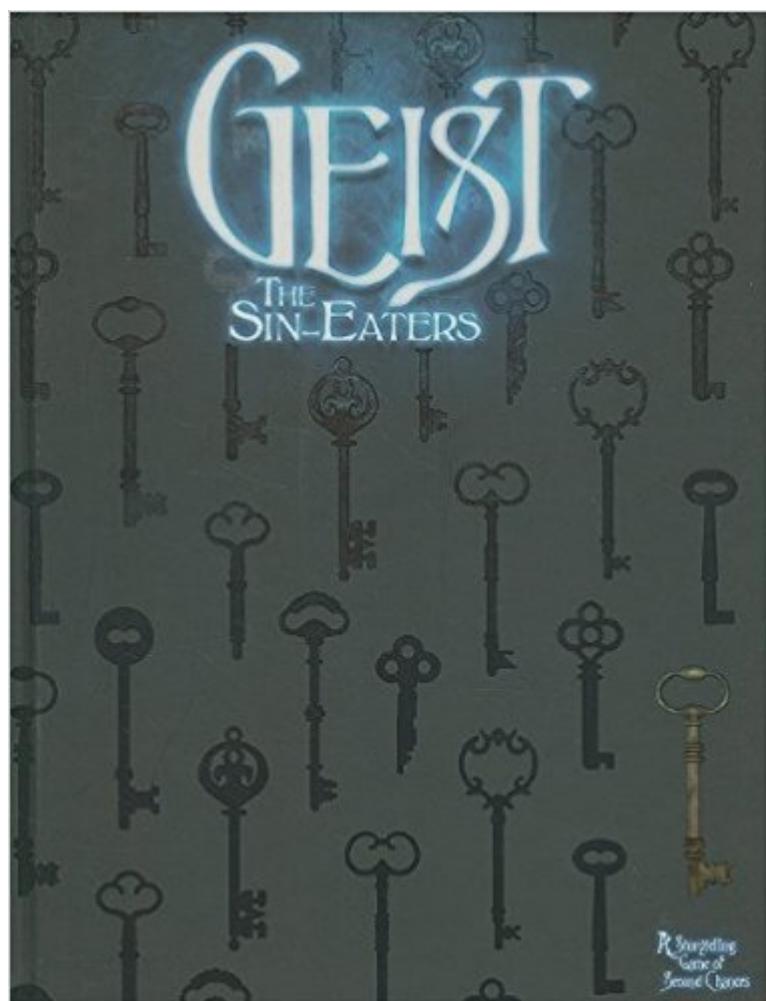


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# Geist: The Sin-Eaters



## Synopsis

It's a story that begins with death -- with your death. Why did the Reaper reach out for you before your time? Why was it that you fell between the cracks? Do you remember the flare of the gun or the sharpness of the knife? Do you remember the gnawing emptiness or the choking thickness of disease? Did you fall across the Threshold alone in the wild, or in the heart of the city? The story begins there -- with the moment of death, and with the Bargain that reversed it. With the cold hand that brought you back to the living world, with the dry whispers that still haunt you, with the presence that has nestled in your soul. You've returned to a world where the living cannot see the shades that surround them. You drink rum to the dead, and you eat their remnants and legacies, taking their memories within you. Every night is the carnivale, because every night you walk with ghosts. Death is a door. You are the one with the key. Geist: The Sin-Eaters is the sixth game in the World of Darkness.

## Book Information

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## Customer Reviews

Geist should be great but unfortunately it's only good. Reading it is frustrating because you can see how brilliant it could have been. It's a great concept but there's just so much about it that seems half baked. The game doesn't supply you with enough strong examples, with some sections being maddeningly vague. The x-axis splats, Thresholds, don't hold up as different enough from each other. With all the other game lines there are big philosophical, physical differences you can get your teeth into to create characters, but here the only big difference is the manner of death, and it's pathetically obvious that the writers simply didn't know what to do. The Torn (victims of violence) are

the strongest in their write-up, but then you have the victims of nature who apparently all try to see the "patterns" of death, the victims of disease who stand up to the universe and the Silent, victims of being sad who really want to see the underworld apparently. ("Ok, seen it. Now what?") It's all a bit weak. The worst are the Forgotten, victims of random chance. The developers gave up on them altogether and their entire write-up is a collection of increasingly stupid examples; no discussion at all. The y-axis splats are interesting but poorly written, again with not enough strong examples. White Wolf have great difficulty in convincing us of the difference between Advocates and Gatekeepers, for example. Both seem to do the same job. The Mourners seem entirely pointless. The writer of the section on founding krewes does not seem to have received the memo on the fact that the magic section had changed radically and writes happily away about the dot cost of Keys, clearly from the point in development when they had a dot cost.

The good, the bad, and the ugly: Man, this was a hard review to put together. Geist: The Sin Eaters has some really outstanding elements and some absolutely embarrassingly awful elements. To be kind, I'm going to start with the good. 1. This stands alone successfully without seeming like a tweaked version of one of the existing settings. That's hard to do, considering we've seen all the àœclassic monsters à• made into settings. The only hesitation I have in saying this involves the Euthanatos from Mage: The Ascension, and possibly from the death-mages of Mage: The Awakening (which I haven't played). 2. If you're a fan of Garth Nix's Abhorsen Trilogy, the show Dead Like Me, or horror movies about ghosts, you'll probably dig this a lot. I like all of those things, so I was willing to tackle the massive storyteller project that came with the setting (see below). 3. The really interesting part of Geist is its Morality system, which centers around ghosts rather than the living. This lets players do some horror movie-esque things that would cause Morality rolls with a lot of the other systems. Ethically, it's a very interesting system. And now the bad. Note that this is a longer list. 1. Right off the bat, experienced storytellers will notice that the setting seems to be comprised of àœcontent chunks à• and that they don't fit together really well. I think that this is the result of different people handling different parts of the development project and maybe not working together as well as they could have, but that's just me. I'd like to say that this is just conceptual and theme-oriented, but it's not. In some places the rules contradict one another. No, I'm not going to get into it. Look at other reviews for the details. 2.

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