One could argue that the goal for any horror or thriller filmmaker is to keep the audience, at the very least, figuring out the story’s twists and turns alongside the protagonist. As wonderful as it is for genre films to stay one step ahead of the audience, ensuring that any surprises along the way are surprising at all, the mechanisms by which suspenseful films run—tension between characters, atmosphere and gradual revelation of story—can still work well when viewers encounter the dread and shock at the same pace as the hero they have invested in.

But when the plot twists and turns become convoluted and nonsensical, a movie can become even more frustrating as the protagonist doesn’t question the circumstances of the story. Sure, the situations he or she confronts may be dire, but that still leaves the question: How can you defeat evil if you don’t understand evil?

This question lingers rather prominently in the third act of 6 SOULS (formerly and more appropriately titled SHELTER, and hitting VOD today and theaters April 5 from Radius-TWC after a few years on the shelf), which is all the more disappointing since the intriguing first two acts are worthy of a full recommendation. 6 SOULS follows Dr. Cara Harding (Julianne Moore), a psychoanalyst with a reputation for debunking cases of multiple personality disorder, as she takes a case from her father (Jeffrey DeMunn) that may be beyond rational explanation. The story begins simply enough as a cat-and-mouse game between Cara and her new patient’s (Jonathan Rhys Meyers) seemingly unwavering personalities, but as she digs deeper and deeper into the past, she realizes that the case hits close to home. To say anything more would diverge into spoiler territory, which Michael Cooney’s script handles efficiently within the first two-thirds before the desperation of an undeveloped conclusion sets in to throw the film off the rails.

[redacted]