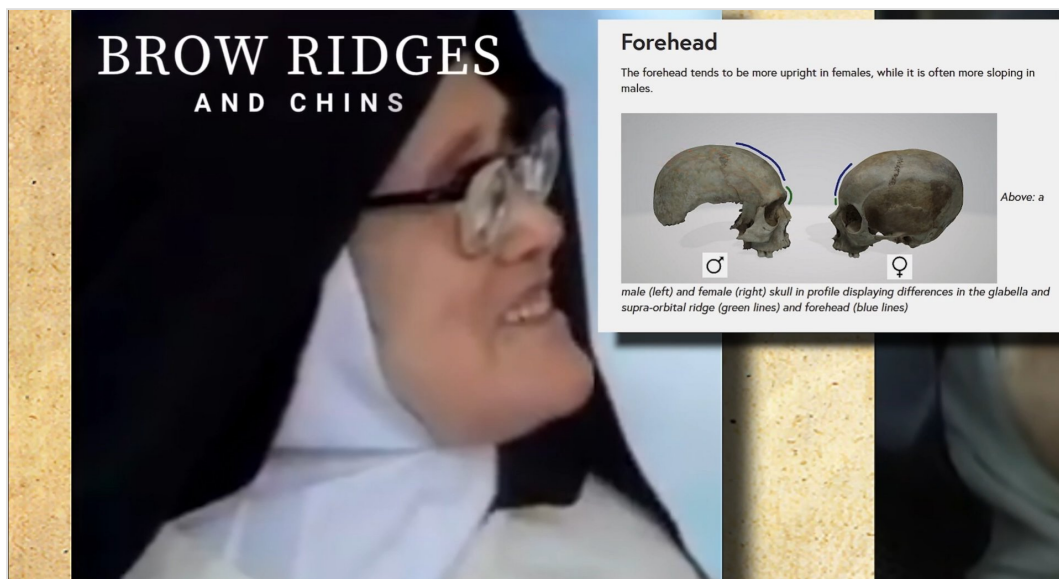


The Bone That Cannot Lie

Sister Lucy Truth has compiled more than a dozen forensic reports from independent experts — surgeons, forensic artists, physicists, and biometric specialists — who concluded there was an impostor. This film asks viewers to set aside the expert testimony for a moment and look for themselves.

VIDEO ANALYSIS · SISTER LUCY TRUTH · 2026



The film's opening argument, stated visually. The impostor Lucy appears in profile on the left. On the right, a forensic anatomy reference diagram shows the essential difference between male and female skull morphology — the male forehead slopes backward, the female forehead rises upright. The red arrow points to the male skull's sloping frontal bone, and by implication, to the matching slope visible in the impostor's profile beside it.

The Sister Lucy Truth investigation has never asked anyone to take its findings on faith. Since its founding, it has commissioned experts in multiple disciplines — forensic art, plastic surgery, oral surgery, biometrics, physics — and published their reports in full for public scrutiny. More than a dozen specialists across several countries have now examined the photographic record of the woman presented to the world as Sister Lúcia dos Santos

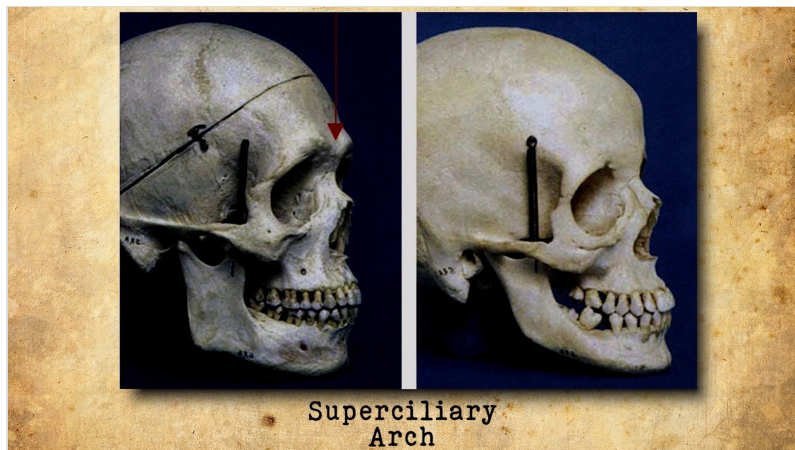
after 1967, and reached the same conclusion: she was not the same person who appeared in those photographs before that year.

The new short film *Brow Ridges and Chins* takes a different approach to that same evidence. It does not cite reports. It does not invoke credentials. It asks the viewer to look — at bone structure that is fixed from early adulthood, that does not change with age or surgery or the passage of decades — and decide.

The argument the film makes is anatomical. The structures it focuses on are two: the superciliary arch, the bony ridge above the eye sockets that most people call the brow ridge; and the mental protuberance of the mandible, which most people call the chin. Both are permanent. Neither is negotiable.

What the Skull Records

The superciliary arch develops under the influence of androgens during puberty. Once formed, it does not change. In females, it is typically modest, following the orbital rim closely and producing a relatively flat, upright forehead. In males, it projects forward as a distinct shelf, and the forehead behind it slopes backward. Forensic anthropologists rely on this distinction routinely when determining biological sex from skeletal remains. It is not a subtle difference. It is one of the first things a trained eye looks for, and one of the most reliable.



Skull specimens from forensic reference material, with the superciliary arch labeled. The pronounced forward shelf visible on one specimen is characteristic of male cranial morphology — a feature fixed from early adulthood and unchanged by aging.

The chin works the same way. The mental protuberance of the mandible is set in bone. Aging causes the jaw to lose density and shrink slightly — which makes the chin less

prominent over time, not more. A chin that projects forward in youth does not recede in old age; a chin that is modest in youth does not grow a dramatic forward protrusion in a person's seventies and eighties. The direction of change is one-way and well understood. It runs in one direction only.

The film establishes this anatomy at the outset, not as background information but as the frame through which everything that follows must be read. The viewer who understands what the superciliary arch is, and what the chin's projection means, is equipped to evaluate what the film then shows.

The Forehead That Points the Wrong Way

The film's most clinically precise sequence places the impostor Lucy in profile beside a standard forensic anatomy reference. The reference diagram shows two skulls: a male and a female. The male skull's forehead slopes backward from the brow ridge. The female skull's forehead rises upright. The caption in the reference — visible in the frame — reads: *"The forehead tends to be more upright in females, while it is often more sloping in males."*



The forensic anatomy reference diagram as introduced in the film, before annotation. Male skull at left, female skull at right. Green lines mark the supra-orbital ridge; blue lines trace the forehead angle. The difference in slope between the two is the anatomical foundation of the film's argument.

A red arrow then appears on screen, pointing from the impostor Lucy's profile directly to the male skull in the diagram. Not the female skull. The male skull — the one whose

forehead slopes backward in the same direction as the forehead visible in the footage of the woman who appeared as Sister Lúcia after 1967.

The film does not narrate this moment. It does not need to. The arrow is the argument.

The Male Superciliary Arch

The film's central comparative sequence places three images alongside each other: the impostor Lucy in profile; a photograph of a male subject displaying a pronounced superciliary arch, labeled on screen as "Male Superciliary Arch"; and skeletal reference material from anatomical sources. A white arrow in each frame points to the same structure. The visual correspondence across all three is, by design, immediate.



The film's three-way comparison. Left: the impostor Lucy in profile, with an arrow indicating the brow ridge. Center: a male subject with the superciliary arch explicitly labeled. Right: skeletal reference material showing the same structure. The correspondence the film asks viewers to observe needs no further annotation.

The narration at this point is brief and exact: *"The photo in the middle is a male showing his superciliary arch. Here we have the impostor Lucy, also known as Lucy 2, showing a very prominent superciliary arch."* Additional photographs of the impostor Lucy are then assembled — taken across different years, different lighting, different angles. The brow ridge is present and pronounced in every one. The sequence closes with a simple statement: *"All these pictures where the masculine superciliary arch are the impostor Lucy."*



The impostor Lucy shown front-facing alongside a lateral skull specimen and anatomical textbook reference (Fig. 314). In full-face view as well as profile, the brow ridge is visible as a pronounced horizontal shelf above the glasses — a structure the film identifies as consistent with male cranial morphology.

"This is not a forensic report. It is only an observation that anyone can see with the naked eye."

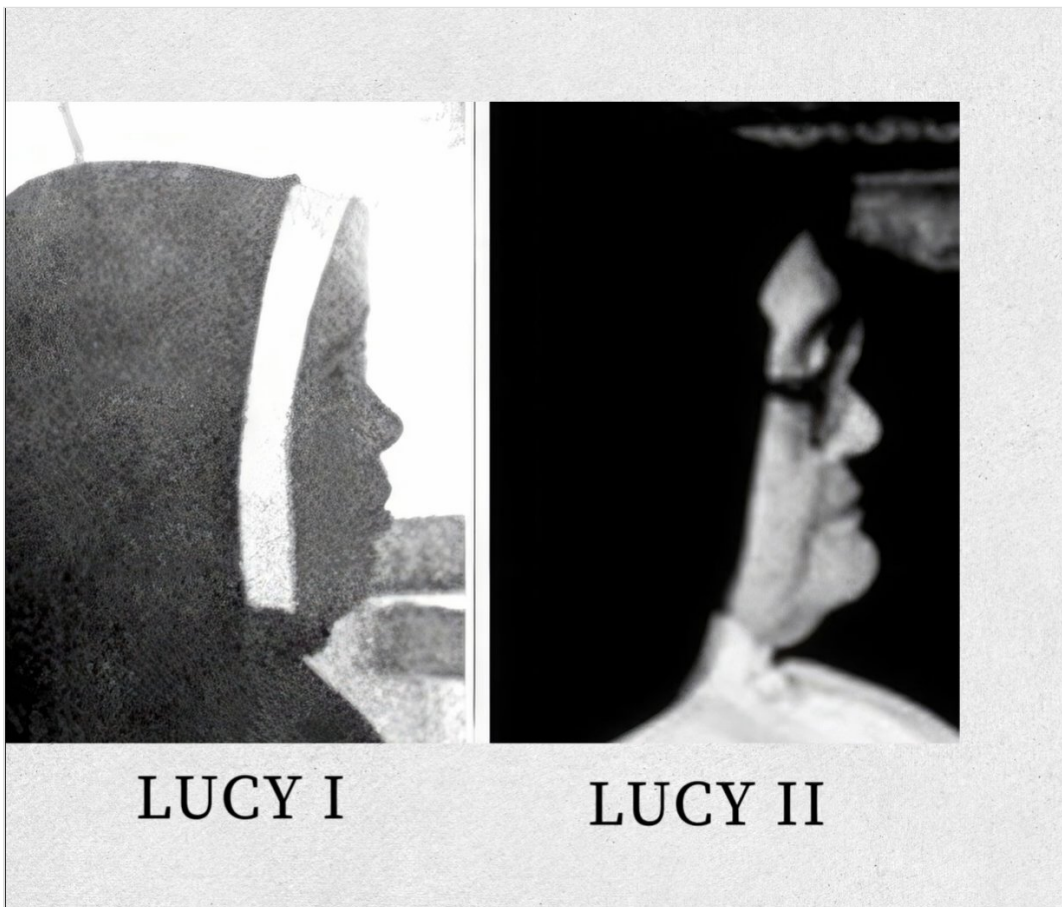
— SISTER LUCY TRUTH NARRATION, *BROW RIDGES AND CHINS*

Lucy I and Lucy II — Side by Side

The film's most forensically direct sequence requires no narration at all. In a series of frames labeled "Lucy I / Lucy II — Superciliary Arch Comparisons," the two women are placed in direct profile beside each other. The subject is not the whole face. It is the brow ridge alone, isolated from everything else, shown at close range.

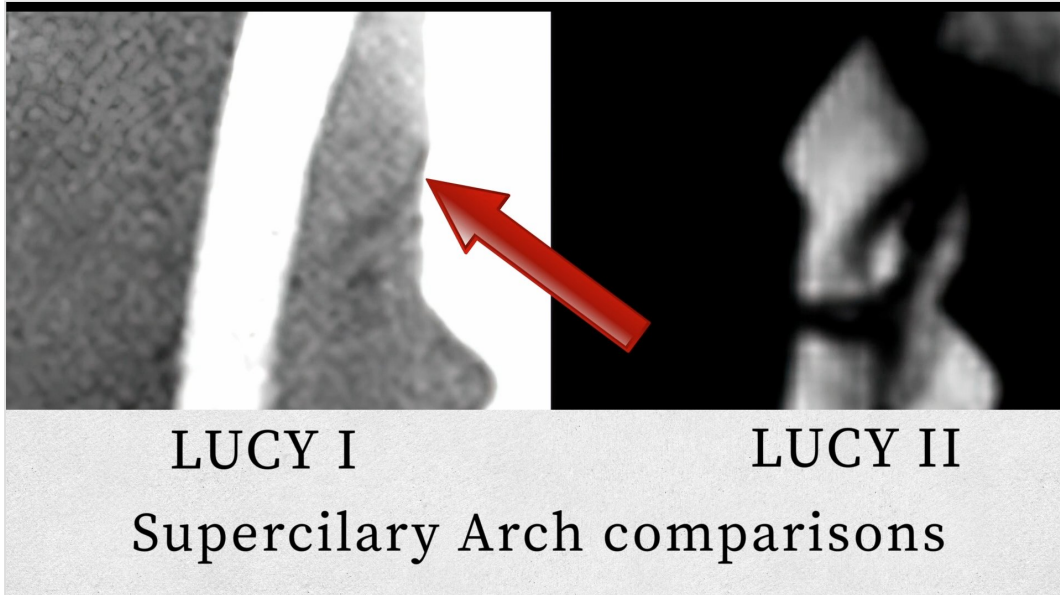


Lucy I and Lucy II in direct profile comparison, as presented in the film before labels appear. The difference in forehead angle and brow ridge prominence is visible without annotation: one profile rises upright, the other slopes backward from a pronounced forward shelf.

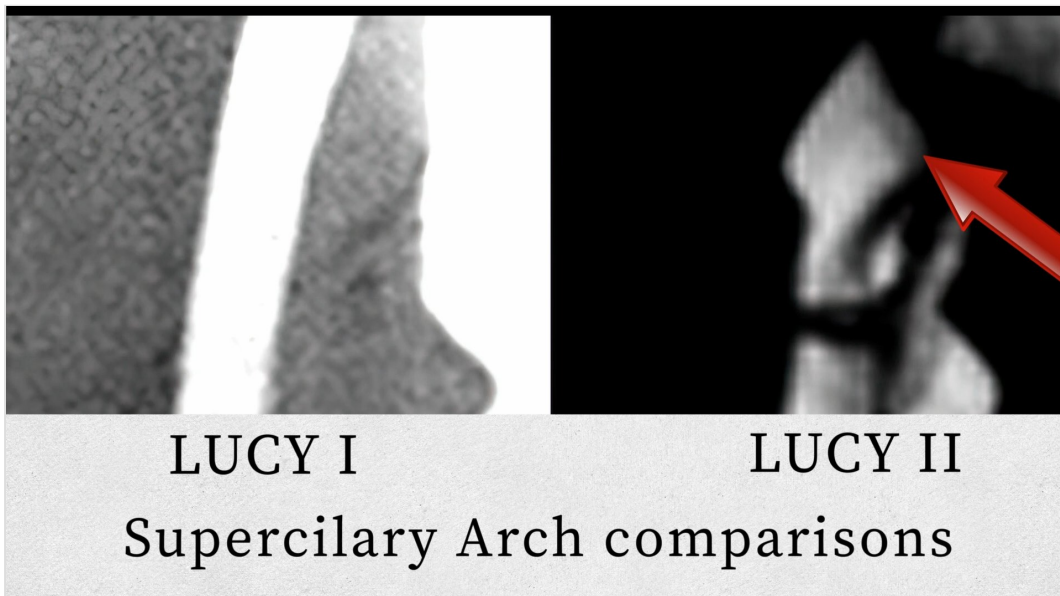


The same comparison with identification. Lucy I's forehead is upright; her brow ridge minimal. Lucy II's forehead slopes; her brow ridge projects forward as a distinct shelf. These are differences in bone structure, not in lighting or camera angle or the ordinary changes of aging.

When the full face is shown, a viewer can attribute some portion of the differences to age, expression, or photographic quality. When the brow ridge is isolated and placed in direct comparison, that margin disappears. One ridge is flat and modest. The other projects forward. Bone does not migrate. It does not grow new protrusions in a woman's seventies and eighties. Whatever is present in those later photographs was present from the beginning.



Close-up of the superciliary arch in both women. The red arrow first indicates Lucy I's brow region — flat, minimally projecting, consistent with normal female cranial morphology.



In the following frame the arrow moves to Lucy II. The angular, forward-projecting brow ridge — a structure the film has established as characteristic of male skull morphology — is the feature Sister Lucy Truth's forensic experts have consistently identified as incompatible with the claim that these two women are the same person.

The Second Bone That Does Not Lie

The film's title names two structures. The brow ridge is the first. The chin is the second, and its story is the same. The mental protuberance of the mandible does not change direction with age. Aging causes marginal bone loss, which makes the chin slightly less prominent over time — not more prominent. A chin that is modest in middle age does not develop a dramatic forward protrusion in a person's eighties.



A transitional frame from the film's chin comparison sequence. The impostor Lucy is shown front-facing alongside a profile silhouette that isolates the jaw and chin region — the second of the two fixed skeletal structures the film examines.

Dr. Julio Garcia, the board-certified plastic surgeon who produced one of Sister Lucy Truth's earliest forensic reports, identified the chin as the single most definitive point of divergence between the two women. His report states that the difference "cannot be explained by the aging process" and that no form of dental work accounts for the discrepancy. Dr. Joseph Mascaro, the oral surgeon who measured the jaw angle of both women and found a 32-degree difference, reached the same conclusion through a different methodology and then systematically ruled out every medical explanation available to him. His conclusion: there is no good explanation.

Brow Ridges and Chins does not rehearse those findings. It shows the profiles and lets the chin speak for itself. Lucy I's profile shows a modest, relatively flat jaw — consistent with every photograph taken of the original Sister Lúcia before 1967. Lucy II's profile shows a jaw that projects forward dramatically, in a direction that aging alone cannot produce and surgery would require breaking bone to create.

The bone does not negotiate. It does not change to fit the story.

SISTER LUCY TRUTH INVESTIGATION

What the Evidence Requires

Sister Lucy Truth has assembled more than a dozen independent forensic reports. They were produced by specialists in different countries, working in different disciplines, who never met each other or coordinated their conclusions. Forensic artist Lois Gibson, holder of the Guinness World Record for most criminal identifications in history. Plastic surgeon Dr. Julio Garcia. Oral surgeon Dr. Joseph Mascaro. Physicist Dr. Robert Bennett, whose t-test analysis of Gibson's facial measurements produced odds of one in seventeen sextillion that the two sets of photographs show the same person. Biometric specialists at Anometrics — the firm that identified the Boston Marathon bombers — and at Michigan State University's iPRoBe Lab. A prosthodontist who measured facial ratios that do not change with scale or photograph size. All of them looked at the same photographs. All of them reached the same conclusion.

Brow Ridges and Chins stands apart from all of those reports. It makes no claim that requires credentials to evaluate. It presents two bones — the brow ridge and the chin — and asks viewers to look at them directly, without mediation, without the filter of expert authority. To look at Lucy I's profile and Lucy II's profile and ask a simple question: could these structures belong to the same person?



The film's closing sequence returns to footage of the impostor Lucy from the year 2000, at the beatification of Francisco and Jacinta Marto — one of her most public appearances. The label reads: "Imposter Lucy / Brow Ridge / 2000." The brow ridge visible above her glasses is what the film has spent its running time identifying, through anatomy and through direct comparison, as a structure that does not belong to the woman it was presented as.

The Vatican has not responded to any of this. No counter-analysis has been published. No statement has been issued addressing the chin, the brow ridge, the eyelids, the nose width, the facial ratios, the tampered photographs, the archival footage discrepancy, or the statistical findings. The silence has now extended across years.

The real Lúcia dos Santos was a ten-year-old girl who stood in a field in Portugal in October 1917 and witnessed something that tens of thousands of people — secular journalists, lawyers, scientists, and ordinary farmers — described independently and consistently as inexplicable. She was, by every documented measure, a real woman with a documented face, documented teeth, a documented chin that did not protrude, and a brow ridge that did not project forward in the manner of male frontal bone.

Brow Ridges and Chins asks: is that the same woman who appeared beside Paul VI in 1967, who lived in the Carmelite convent in Coimbra until 2005, and whose face the world accepted without question for nearly four decades? The experts have given their answer. The film invites you to give yours.