

Renegade Files®

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Episode Text

What's up. You have accessed Renegade Files, your covert connection to unsolved mysteries, conspiracy analysis, and paranormal adventures. Together we go deep into the worlds of high strangeness. I'm your host, Lex Gordon, broadcasting this pirate radio transmission from the Jungle Villa Outpost, Deep in the Uncharted Tropics.

This is Renegade Files Episode 125, World's Fairs Pt-1 (Impossible Timelines and Resetting History).

The World's Fairs, also called World Expositions, took place in many cities worldwide from the mid 1800s to the early 1900s. These were enormous events in every way; physically, logistically, and attendance-wise.

For example, the 1893 Chicago World's Fair, officially known as the World's Columbian Exposition, covered 690 acres, featured canals, lagoons, 200 neoclassical buildings, and lasted from May 1 to October 31, 1893. It attracted 27,300,000 visitors, at a time when the entire population of The USA was 63-million.

And this was just one of such events that all took place in the major cities globally, across the same short span of time.

When these elaborate, costly events were over, the buildings and grounds were destroyed, scrapped, and bulldozed flat.

But as modern researchers look back on the photos and records the timelines and scale of construction simply fails to add up. Today we will explore the details of the fairs, their size, constructions, and components compared to the official stories of when, how, and why they were built.

I had initially planned to make this one episode about the entire subject but was quickly overwhelmed with the information and scope of the narratives, so I am making this part 1 of a series, with follow up episodes coming in sequence until we can cover it all.

This is an amazing topic and it pulls the ancient advanced civilization hypothesis right up into the Victorian Era. On this special episode, we will explore the official construction narratives of the Victorian World's Fairs, summarize the timeline and locations of these many worldwide events, analyze the photographic records of their construction and demolition, and try to understand two things: (1) how do

the official stories of these events clash so harshly with physical and logistical realities, and (2) why would such a drastic diversion of narrative be necessary?

In the following episodes, so World's Fairs parts 2 and maybe 3, not sure yet, we'll look at the destruction and dismantling of the fairs, what was left behind for us to analyze, and the theories about what could possibly be the alternative narratives that make more sense than the combination of photographic and historical records we have for the official stories.

So come along, and together we'll delve into one of the most shocking of modern theories, on Renegade Files Episode 125, World's Fairs Pt-1 (Impossible Timelines and Resetting History).

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PART 1 – Introduction to The World's Fairs

World's Fairs are something that most of us may remember from school, or in stories from our grandparents, which came from things they were taught in schools.

I recall looking at some old photos of a World's fair in a Reference-Only book in the library as a kid.

For the Gen Z's, a Library was like a building where the internet was on paper, and a reference Book was a big 3-dimensional Kindle App with pictures, that you could look at, but not take home.

We grew up learning that the World's Fairs were big events that took place a long time ago, were made to show the triumphs and future of the budding Industrial Age, and us Florida Kids imagined them sort of like an Old-Timey, Temporary EPCOT.

Over the centuries since the time of the big World's Fairs of the late 1800s and early 1900s, these events (for the most part) have been merely glanced at and chatted about briefly (if that) and for the majority, they're just a footnote about something that people did ages ago, and looking into them stops there.

So let's look at the facts that we do know about these events, as we start to paint a more clear picture of exactly why so much of their history has been brought into question recently.

I thought to include a chronological list of the World's Fairs, but there are far too many to list... hundreds... and all around the world in a short period of time. Here are just a few.

1791 – Prague, Bohemia – the first industrial exhibition on the occasion of the coronation of Leopold II, king of Bohemia, referred to as a considerable sophistication of manufacturing methods.

In 1798 – Paris, France, the Exposition of French Industry and Products. Multiple Expositions were held in France until 1827.

In 1829, the American Institute Fair in New York.

In 1829 – in Turin, Piedmont-Sardinia – we have the Prima Triennale Pubblica Esposizione dell'anno. Then a second one in 1832, then the national agricultural, industrial, commercial, and applied arts expositions there in 1838, 1844, 1850 and 1858.

Then the French Industrial Exposition of 1834.

Vienna, 1873.

Philadelphia, 1876.

Paris, 1878.

Barcelona, 1888.

Paris, 1889, when the Eiffel Tower was installed.

Chicago, 1893.

St. Louis, 1904.

Portland, 1905

Seattle, 1909.

Over a period of about 60 years, 13 countries produced exhibition architecture of staggering economic, physical, and material scale.

And the buildings at all of these world's fairs, and many, many others, all look the same. (compare one fair to another) regardless of where they are, who designed them, who built them, across continents and oceans.... North America, Russia, Western Europe... All the same classical architecture, the same staggering scale, the same elaborate ornamentation... Corinthian columns, 3-dimensional

carved statues worked into the walls, the window-frames, the rails... Enormous copper domes, internal railways systems, fountains, ponds, and canal systems.

And this isn't just a case of looking at old buildings and wondering how they did it back then...

Lets look a bit deeper into just one of these exhibitions: The Chicago World's Fair of 1893.

At the time, the Chicago World's Fair was home to the largest buildings on Earth. Built on a site that covered 660 acres of swampland, the fair consisted of over 200 buildings all supposedly built in the span of 30 months.

The buildings enclosed 14million square feet indoors. The New York Times called it, the most beautiful assemblage of buildings in human history. The main architect, Danial Burnam, was celebrated as one of the most gifted and accomplished architects and large-scale project planners, the Earth had ever produced.

But when analyzing the construction photos, a few glaring things stand out as improbable.

The photos show buildings at advanced stages of completion. Scaffolding surrounding facades with fully-in-tact windows, carvings completed, and fabric awnings deployed and casting shade on concrete sidewalks with lamp-posts, planters, park benches, and fountains.

And over and over, in photo after photo, hardly a soul visible. These construction pictures show enormous buildings that dwarf the people in them, and when I say "people" I mean like 4 or 5 people total, mostly men in suits and top hats, just standing around looking at the camera.

Where are the thousands it must have taken to build these buildings so quickly? Where are the wagons, carts, and materials? Over and over, we see none.

And if we do see material, it's stacks of wood. Yet the buildings are stone. They tell us the buildings were wood frames covered in hemp and plaster, but look at the demolition photos...enormous piles of stone, granite boulders in piles, heaps of marble slabs.

And the building construction sequences we do find, show leaps of construction finishing that should have taken months, sequenced in photos separated by weeks, and every time, with hardly a workman visible.

The official narrative is that the dates were misapplied, or that the speed of construction was driven by schedules and timelines.

But there is another possibility. That these scaffolds we see erected around what look like finished buildings, were cleaning structures, and the buildings were being cleaned and replastered, rather than constructed... and the photos that show the skeletons of the buildings or their missing components, were actually the later photos of the buildings' destruction, disassembly and dismantling.

This would explain both the lack of builders in the photos, and the lack of building materials we see.

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The interior of **the Manufactures Building at the 1893 World's Fair** was the largest building in the world at the time. It covered a total of 31 acres. The massive scale of this architectural wonder was difficult for many visitors to comprehend. The U. S. Capital, the Great Pyramid at Giza, The Winchester Cathedral, Madison Square Garden, and St. Paul's Cathedral in London, could all easily fit inside the ground area covered by this single Chicago World's Fair Building, and I mean all of them at once, with room to spare.

If you went into the Manufacturers building on Monday morning and walked a fast four miles an hour (3 mph is average walking speed) but at a walk of 4-miles per hour, for ten hours a day, you wouldn't walk all the aisles of that building until 9 full days later, sometime on Tuesday of the following week.

If you decided to walk through the building, and spent three minutes at each exhibit inside, it would take twenty-one months to see it all... this is with spending ten hours a day and six days a week to explore that one building alone. 21 months. This building and 199 others covering 600 acres and connected by moving sidewalks, lakes, canals, and bridges, all lit with electricity... and this is 15 years before the Ford Model T.

And yet the entire Chicago World's Fair was only open for 6 months. Then in 1894, 1 year after the fair closed, the entire 200 buildings of the Chicago World's Fair burned down by accident.

We are told that homeless people living in the buildings accidentally burned them down.

The city then deployed hundreds of workers to demolish the remaining structures to the ground.

The Palace of Fine Arts, which now houses the Museum of Science and Industry in Chicago, is one of the few buildings that survived the Chicago World's Fair of 1893. The story is that, for some reason, this building was built upon a brick

foundation, so unlike the other fair buildings, they could save it. They say that they liked it so much that they rebuilt the temporary wood and plaster building with limestone just because it was so cool. This is a simplification of course, it took a few tries and a few million dollars, but the reality is that, despite its staggering scale and beyond beautiful proportions, design, and construction, it paled in comparison to some of the other buildings they destroyed.

Not only that, when you look at this building and compare it to the one shown in the World's fair photos, it is identical. If they did actually rebuild in the stone we see today, then just that, is one of the greatest architectural and building feats the world has ever known.

Another building, the World's Congress Auxiliary Building, also remains standing. This is now the Art Institute of Chicago, and postcards of this exact building from 1903 show it looking extremely out of place, standing utterly alone along the dirt road that was Michigan Avenue at the time.

But you can see pictures of this building, and all the others, fronted by paved roads, tiled sidewalks, and stone bridges. I guess they dug up the paved roads around these monumental feats of architecture and scale, and replaced them with the mud roads they had before, just to make life more difficult.

Have you ever lived in a place where a dirt road was paved... quite possibly. I certainly have.

Have you ever seen a public street that was paved, dug out and made back into a dirt road? Hardly.

None of this makes any sense.

Building literal cities just to tear them down?

And we are *Far More* of a disposable / throw-away society now, than we were back then; arguably as much so today as humanity has ever been.

When my great aunt passed away we cleaned out her house and found boxes of bic lighters that were out of fuel, that she had kept. There was no way to refill them, and they were worthless, yet she was from a generation that simply couldn't imagine throwing something like that away.

It was plastic and metal and had formerly had so much utility; there must be some way to fix it.

And the generation before hers would have been *far more* like that. At the time of the World's Fairs, women would save the cotton sacks that flour came in and use

them to make dresses, curtains, diapers... to them those bags were perfectly good cotton fabric; why would anyone throw something like that away?

This was a time when men would salvage the lumber from a wooden bridge being rebuilt, and use it to build a hay barn.

And yet, we built dozens of these exhibitions, with ornately carved columns on thousands of enormous buildings, surrounded by canals and reflecting ponds, and lit with electric lights, and populated with cafes, fountains, restaurants and streets. Used them for 3 or 4 months, and then just demolished them all down to flat dirt?

We dug up the paved streets around the buildings we did keep, and graded dirt roads back around them so we could step through the mud to get into the museum.

None of it makes any sense.

-It seems like the old architecture that was marble and copper and covered acres in enclosed spaces was set aside in some kind of Great Reset, so we could lay claim to the construction of modern civilization.

The University of Chicago's alma mater mentions the world's fair, and it refers to the removal of the previous buildings and their replacement with the new city in the lines: *"The City White hath fled the earth, / But where the azure waters lie, / A nobler city hath its birth, / The City Gray that never shall die."*

The Manufacturers and Liberal Arts Building at the Chicago World's Fair could hold 300,000 people, and the exterior alone was lit with 10,000 electric lights.

And at the same exposition every state had its own building, most of them at least 100,000 square feet.

200 buildings on 600 acres all built in 30 months... and that's the conservative estimate... some sources list the building time as 24 months.

The timeline of construction does not match the photographic and architectural records. Even if the buildings were wood and plaster, which they certainly don't look like, and the ones left absolutely aren't.

And we'll get into it more deeply in the next episode in this series, but the demolition photos also fail to match the wood and plaster story. And at every world's fair, it took far longer to demolish and remove the buildings than it took to build them, and this is never the case. And without exception the vast majority of the structures created for these fairs **were** destroyed.

And yes, there was public outcry. People were furious about it. They tried to stop it and in a very few cases as I have mentioned, some buildings were saved.

The Louisville, Kentucky Exposition of **1884** only ran from August 16, 1884 to October 25, 1884. Less than 3 months. And yet it covered 45 acres, and its largest building alone encompassed 13 acres.

That entire world's fair only took, according to official records, several months to a year. So they're not even exactly sure how long it took. But max a year... and that includes clearing the land and earthworks and landscaping and building out what was, at the time, one of the largest electrical systems in the country... then, in 3 months.... Torn down and gone.

We also have The Trans-Mississippi Exposition of 1893. This world's fair covered 180 acres. Photos of its gigantic buildings stretching into the distance and reflected by enormous lakes and streams and surrounded by paved walkways with stone railings look like photos of an enormous European City.

They built it in 12 months. And destroyed it back to flat Earth as soon as the fair closed.

The Centennial Exposition in Nashville, TN, 1897 covered 117 acres, built in 2 years.

California held three World's Fairs. A 200 acre event with hundreds of grand buildings 1894, the 636-acre Panama-Pacific International Exposition in 1915, and the Golden Gate International Exposition of 1939 that covered 400 acres on an island they built, all of it done in about a year.

Paris threw a world's fair in 1889. This is when they built the Eiffel Tower, a structure we do know they built at the time. The fair took 3 years of planning and building and the designing and construction of the Eiffel Tower took essentially that entire time, and it is the tallest, but definitely not the most elaborate or ornate of the buildings in the 500 acre fair filled with shocking architecture, carvings, domes, and on and on.

And this is a good time to mention the fact that this episode is very visual... if you want the full impact of what I'm saying. If you've ever wondered what cool things and bonus episodes and content I've made for you in the RFA Agency on Patreon, now is the time to sign up for a totally free week and see all of the Dark Intel Files, especially the one for this episode because you can see all of these shocking photos in one place.

Me saying these buildings don't look temporary doesn't do it justice.

When you see these pictures of the buildings at these worlds fairs, your immediate, visceral reaction is... yeah, forget that... no way is that wood and paper mache and built in 12 months. Just look at the pictures... it's impossible that this is what we're looking at here.

And as long as I'm on a slight rant, let me also get into something else that becomes extremely disturbing as you analyze the photographic records of this topic.

Where are the people?

Two things. When you look at the photos of the supposed construction of these astounding buildings... you see at most 3 or 4 men in top hats and tailcoats standing around looking at the camera.

Where are the thousands of men it would take to build these largest buildings on earth at the time, in 30, or 23, or in some cases 12 months? Where are the carts and the materials and the manpower? Not there.

Time and time again these construction photos have maybe a handful of people in them, and many of them, not a soul is visible.

Then the second thing is, when you really dig deep, and analyze the photos of the opened fairs populated with these millions of people, the Chicago World's Fair alone saw 27.3 million visitors. But when you look at the pictures of the populated fairs, you see that many of these people are actually illustrations. Look closely. They're scratched in, drawn in, and cut from other photos and pasted in.

And not just the people. You can find trees in one picture, that appear in other places in the fair in a different picture. Same exact tree, same branches and leaves. And other elements, such as lamp posts, that show different types of bulbs, shades, and posts in varying photos of the same building or bridge.

These are supposed to be the same exact lampposts, yet in 3 different photos they look like 3 different lamp posts, and when you Look closely, you realize that they have actually been illustrated into the photographs.

And so this is why the same lamp post in front of the same building, will look different in three different photographs, because some artist at some point has drawn the lamp post in, and they've done it in three different ways, barely different ways yes, but different nonetheless.

And this happens with other things like statues, bridge railings, and flagpoles. It's just weird.

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So this moves us into another part of this analysis. Why then? Why set up then destroy all of these world's fairs in this compressed timeframe simultaneously and around the world.

Basically from the late 1800s until the early 1900s. I thought about it a lot as I was making this episode, and something struck me.

And this is the fact that the timing of all these world's fairs, what amounts to the late 1800s, coincides with 2 other critical junctures of modern western civilization.

The first of these was the industrial revolution. Ironically most of the world's fairs had the express goal of showcasing the miracles of the industrial age to the public at large.

Beginning in Great Britain around 1760, the Industrial Revolution had spread to continental Europe and the United States by about 1840. Economic historians agree that the Industrial Revolution is one of the most important events in human history, comparable only to the adoption of agriculture with respect to material advancement.

This transition included going from hand production methods to machines; new chemical manufacturing and iron production processes; the increased use of water power and steam power; the development of machine tools; and rise of the mechanized factory. Output greatly increased, and the result was an unprecedented rise in wealth for a handful of industrialist pioneers as well as the bankers who financed them. In many cases, these were the same people.

The World's Fairs all came at the same time that the impacts of the Industrial Revolution were expanding globally.

Then we have the second event. I'm sure other people who have looked into it have thought of this too, but it came to me as an original thought within the research at the time. The second event to coincide with the rapid development, deployment, and just as rapid destruction of the world's fairs was the development and emerging widespread adoption of a new technology: The photograph.

The earliest attempts at photography took place around 1800, and the first surviving permanent photograph was created in 1826.

The Daguerrotype was invented by Louis Daguerre in 1839 and was the first commercially successful photographic system and it could capture images in minutes.

In July 1888 the Eastman Kodak camera went on the market. It was affordable to a large percentage of the population, and the process allowed the user to take multiple photographs onto film, then have the film processed into prints by a chemist, usually charged a fee for the service by a local drugstore, and so widespread photography was at the doorstep of the world.

It was in this same time period that the world's fairs, to use a modern phrase, became a thing.

An argument could be made that those at the helm of the worldwide industrial revolution, which also happened to coincide with the westward expansion of the United States population, aligned their own self-interests with an obliteration of any advanced civilization existing in the past, because the narrative that best suited their future success was that of the industrial age being a call to action for the masses, to go forth, and build the greatest civilization the Earth had ever known.

Remember, that the Smithsonian Institute had a very large impact on this ideal, with their propagation of what they called Manifest Destiny, which sidelined any previous civilization as decidedly primitive, and set forth in the public mind the concept that an indigenous population must be inferior to the advancing European descendants and developed nations, because if they were not, and if their culture was worth preserving, then God would have given them the technology and the organizational means to stop the developing world from obliterate them, and so the destiny of the modern man to overtake and subjugate them, must be a destiny manifested by God. Manifest Destiny.

To uphold this idea, any and all evidence of a previously advanced civilization that may have preceded the grandeur of the emergent Industrial Age, had to be erased from the history, and terrain.

As soon as the ability to take photographs started to become widespread, all of a sudden, every major city in the world held a world's fair, claimed to have built thousands of the largest buildings on earth within months, at sites which covered hundreds of acres, showcased these astounding, classical buildings briefly, then systematically destroyed them.

As many as 1,500 buildings from various world fairs were destroyed after the events concluded.

And here's another thing I've noticed in the research. Without exception, all of these buildings at all of these world's fairs, around the world, all look the same.

All enormous, classical Greco-Roman architecture created on giant scale. At every city, in every country, at hundreds of different World's Fairs, over and over... the large and ornate architecture all looks exactly the same.

If the world's fairs, we're meant to showcase the emerging grandeur, and triumph, and glory, of the new, fantastic, futuristic industrial age, why then, would they all, without exception, and across the world, build these expositions to reflect the ancient classical architecture of centuries ago?

It's interesting because this exact question had to be addressed, because apparently so many people have asked it over the ages. The Smithsonian tells us that the World's fairs often incorporated classical architecture to evoke a sense of timelessness and grandeur, linking modern achievements to historical greatness.

This design choice aimed to inspire confidence in progress while celebrating cultural heritage, creating a visual narrative of continuity between the past and the future.

We read exactly this on the Smithsonian website.

That all sounds very sophisticated, but it rings very much like a politician who can talk for 5 minutes without ever actually answering the question you ask. In addition to that, it frankly, once again makes no logical sense. It doesn't make any sense to try to inspire confidence in the future, and in progress, by creating a visual narrative that celebrates the timelessness and grandeur of the classical architecture of antiquity.

And let's just say for instance, that one world's fair did apply these same intellectual gymnastics to arrive at this idea that building ancient classical architecture was the best way to bring people aboard with the idea of a futuristic industrial revolution, That would still only be one world's fair.

What are the chances that hundreds of world's fairs, and the creation of literally thousands and thousands of buildings, some of them to this day the largest buildings ever built on earth, were all, city after city, country after country, created based on this same exact illogical methodology and aesthetic?

The entire thing defies logic and the narrative falls apart. And not just the official narrative of how, and how fast these buildings were built, but also the narrative for the reason they were made in the style and scale we see.

This brings me to the last section of this part-1 of the series. Which ultimately comes down to this: if these world's fairs weren't made as part of a great reset to erase the advanced civilization of the past, and replace it with the worker bee nations required to build the future through the industrial revolutions, and thus make the robber barons and the banker elite rich beyond measure, then there

must have been some other reason to pour what amounts to billions of dollars of resources and man power into construction projects around the world at a time when housing and natural resources were needed for the very survival of the species.

Surely these enormous expositions drew fantastic crowds and generated millions of dollars for their local economies.

Well, as it turns out, not so much.

Once again, without exception, the productions of the giant world's fair expositions lost millions of dollars. Every single one of them.

The St. Louis fair lost today's equivalent of \$250 million. The Philadelphia Exposition declared bankruptcy. The Berlin World's Fair lost \$2million. And over and over these extravagant events lost millions and millions of dollars and ended in financial ruin and bankruptcy, with vendors and contractors and staff going unpaid and financially ruined themselves.

And then, all of the infrastructure, buildings, bridges, canals, and electrical grids built for these expositions, burned down, torn down, and demolished.

Entire cities demolished on purpose at a time when housewives saved milk bottles to can peaches in, and made clothes from the bags that flour came in.

So this wraps it up at this point, and when we come back next time, we'll dive into the process and timeline of the demolition of some of these world's fairs, to analyze the photographs and see how they align with what we are told was the construction of these buildings. We will also go deep into some of the theories that point toward an alternative of events to explain exactly what's going on here, so you don't want to miss it because it gets crazy.

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ending sign off

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I'm so glad to have ***you*** in the Renegade Files Crew.

Right now is the best time to tap the Patreon link in the show notes...do that, and come check out everything I've made for you there, including the shocking photos from this episode so you can see for yourself. Look at those pictures and tell me that was built in 12 months just to be torn down. All those pics are in The Renegade Files Agency on Patreon, and it's free for a week so check it out. I'll see you in there.

Until our next adventure I'm your host Lex Gordon...

Stay Wild, Nomadic Child!