

Radiohead: Spook Babies



by Ana Friday

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The '80s and '90s were like the last days of the Roman Empire. The complete self-destruction of the entire popular music genre kicked into high gear, marking the beginning of a spectacular, planned freefall that continues to this day. Granted, the Jews controlled the popular music scene all through the '50s, 60's, and 70's, but back then the propaganda and social engineering were still at manageable levels. Yes, they had their spook artists and industry plants – [the Beatles](#), [Bob Dylan and the Rolling Stones](#), [the Doors](#), [David Bowie](#), etc. – but there was enough real artistry, even among their peerage brats, that you could more or less tune out the spookier aspects of their music.

But by 1992, the spook factor was too pervasive to ignore, and it has only gotten worse since. Why 1992? That's the year Radiohead's mega hit single, "Creep", hit the airwaves. The song title tells you everything you need to know, doesn't it? But for kicks, here are the lyrics:

You're just like an angel
Your skin makes me cry
You float like a feather
In a beautiful world

I wish I was special
You're so fuckin' special

But I'm a creep
I'm a weirdo
What the hell am I doin' here?
I don't belong here

I don't care if it hurts
I wanna have control
I want a perfect body
I want a perfect soul
I want you to notice
When I'm not around

Oof. So much that's cringeworthy there. Whatever pretensions Radiohead had to genius later in their career, you can't escape how truly terrible they were early on. And I do admit they got better over time. But this first Billboard hit pretty much proves they were industry tools at the outset, however much they may have severed ties with their handlers later on (and I believe they did, to some extent). Anyhow, you can tell they had been tapped to push all the usual Operation Chaos projects, including Men-are-Pigs, though the twist with "Creep" is that it was targeted at men. They wanted young men thinking of themselves as creeps and sexual deviants just for liking pretty girls. Not only that, but they were supposed to take some sort of masochistic pride in it, as if being a loser who can't talk to women is some badge of honor. Once young men were sufficiently demoralized and self-loathing, the only remedy would be to spend a ton of money on hair product, grunge clothing, and Radiohead albums. Miles: Beck's *Loser* came out at about the same time, with the same message, though Beck was at least funny. Radiohead completely missed me, since I am all about melody and they have none. I couldn't name one song, so this is probably the last green you will see in this paper.

Their second album, *The Bends*, was a step up musically speaking, but you can tell by their lyrics that they were still on the usual Split-the-Sexes shtick:

She lives with a broken man
A cracked polystyrene man
Who just crumbles and burns

He used to do surgery
For girls in the eighties
But gravity always wins

And it wears him out
It wears him out

It wears him out
It wears

She looks like the real thing
She tastes like the real thing
My fake plastic love

But I can't help the feeling
I could blow through the ceiling
If I just turn and run

And it wears me out
It wears me out
It wears me out
It wears me out
And if I could be who you wanted
If I could be who you wanted
All the time
All the time

That's from "Fake Plastic Trees", ostensibly a critique of how using artificial products has turned us into an artificial society. But the overall effect is not to turn people away from this artificiality, but to reinforce it. The song offers no solutions or hope. It just leaves you to wallow in how fake everyone is, including yourself. In other words, there's no escape from the Matrix, and it's YOUR fault.

They really hit their stride on their third album, *OK Computer*, which stands at the pinnacle of their career musically. I still enjoy that album immensely, though it was a coming-of-age record for me so I admit I can't be totally objective about it. I do think it marked the beginning of their disenchantment with being industry plants and wanting to be artists on their own terms. There's less pushing of Operation Chaos and more pushing *against* it. There's a telling moment on "Karma Police" where Thom Yorke sings:

Karma police, I've given all I can
It's not enough, I've given all I can
But we're still on the payroll

This is what you get
This is what you get
This is what you get
When you mess with us

For a minute there
I lost myself, I lost myself

I read that as a subtle admission that they're quite literally "on the payroll" of the "Karma police", a.k.a. Intelligence (MI6, CIA, or both), and that "This is what you get when you mess with us" is Intelligence threatening them in some way if they try to part ways – probably by losing their recording contract and media promotion. We get more of these cryptic references on their next album, *Kid A*. For instance, on "Morning Bell" Yorke sings "Please release me" and "Nobody wants to be a slave". On "Idioteque" we get lines like "I have seen too much" and "Take our money and run". Again, these aren't so cryptic if you assume that Radiohead was tapped by Intelligence from the beginning to push all their projects geared at splitting society, making people feel miserable about themselves, and getting us to consume all their compensatory products and technologies. To me, "Idioteque" is an acknowledgement that they didn't realize at first the full extent of the damage that was being inflicted on society through the Intelligence operations with which they had not only been complicit, but on which their entire career was built.

But let's cut to the chase, since you're probably wondering where these guys came from. No surprise, they have scrubbed their early lives extremely well, barely even telling us who their parents were. We're supposed to believe they grew up in your average, working-class British families, with mum and dad working hard to pay the bills every month. But one of the first things we learn is that the band met at Abingdon School. They hope you don't dig too deep on that one, since you'd find out it's a highly selective and prestigious school run for and by the wealthy. *The Times* has called it "an elite boys' boarding school". It goes back to the 1200s or earlier, and its [notable alumni page](#) lists literally hundreds of names, including many peers, politicians, and celebrities. Based on the dates, the band would have been schoolmates with several (future) knights, baronets, and actors.



That's lead singer Thom Yorke while a student at Abingdon, looking every inch the cocksure, pampered trust fund kid that he was. Also notice both his red hair and the large mole right next to his lips, both of which he ditched before he got famous. That tells you he was already being cosmetically prepped for stardom.

Yorke's parents are not given at Wikipedia. We have to go to ethnicelebs.com, which lists them as Barbara (Sly) and Graham R. J. Yorke. Graham was a nuclear physicist, though no other information about him can be dredged up on the web, it seems. Not even an obituary or a gravesite. We know that the Yorkes moved around quite a bit because of their father's job, landing for a while in Lundin Links, a posh golf resort town right on the water, across the firth from Edinburgh. The problem is that there are no nuclear power stations near there, so what was his father doing? Ditto with Oxfordshire, where they later moved – no nuclear power stations within an hour's drive. It doesn't add up, which means something major is being hidden about Thom's father. Best guess is he was military, which would explain the multiple moves. He later worked as a chemical equipment salesman, which just means he switched from the public arm to the private arm of the military, finding he could make even more money selling rather than buying the stuff. The "stuff" in question was probably chemical weapons, which falls under the Navy. Very likely they're hiding Graham's (and thus Thom's) ties to Naval Intelligence. Regardless, nuclear physicist is a very well-paid job, so there's no chance Thom grew up working-class like he tries to sell himself.

Also noteworthy is Yorke's height of 5'6". Perhaps due to some Jewish blood? I leave that question open for now. But of course the red hair ties in as well, think Woody Allen.

At Abingdon, Yorke was mentored by Terence Gilmore-James, the school's music director. Yorke even credits Gilmore-James for his success. As it turns out, Gilmore-James is the son-in-law of Mansel Thomas, OBE, the well-known Welsh composer who led the BBC National Orchestra of Wales. So young Thom had connections to the highest circles of the British music world from the very beginning.

What's interesting is the name Gilmore. The notable Gilmours of the peerage are the Baronets of Lundin and Montrave—as in David Gilmour of Pink Floyd. Yes, that's the same Lundin as Lundin Links, where Thom grew up. Coincidence? Maybe, maybe not.

More damning to Yorke's "blue-collar" story is the fact that he descends from the Yorkes of the peerage, who are Earls of Hardwicke going back to the 1700s. How do I know that if Thom's online genealogy only goes back one generation? Because, in trying to link him to the Earls of Hardwicke, I stumbled on this photo:



The resemblance is very close if you ignore Thom's drooping left eyelid. That man is Sir Francis Oswald Lindley, whose daughter married Philip Grantham Yorke, 9th Earl of Hardwicke.

Children of Sarah Katharine Lindley and [Philip Grantham Yorke, 9th Earl of Hardwicke](#)

1. [Lady Amabel Mary Maud Yorke](#)⁺² b. 2 Apr 1935
2. [Philip Simon Prospero Lindley Rupert Yorke, Viscount Royston](#)⁺² b. 20 Apr 1938, d. 1 Jan 1973
3. [Lady Victoria Mary Verenia Braganca Yorke](#)⁺² b. 22 Feb 1947, d. 1 Sep 2004
4. [Lady Rose Mary Sydney Yorke](#)⁺² b. 10 Jul 1951

If Thom really does descend from these earls, then the official peerage lists must be hiding a family line somewhere. In this case, there's actually evidence of that. Notice the gap in years between Philip Yorke's first two children (born three years apart) and his last two children (born four years apart). Between those sets there's a significant gap of nine years. It's entirely likely there was another child born between Philip Simon and Victoria Mary, a child who would have been born around 1942. That just happens to be right around the time Thom's father would have been born, assuming he was around 26 years old at Thom's birth (1968). If so, that would make Lindley the great-grandfather of Thom – hence the resemblance. More importantly, it would make Thom the grandson of the 9th Earl of Hardwicke and the first cousin of the 10th Earl (highlighted in yellow below). It would also make him a close relative of all of Lindley's descendants:

Descendants [edit]

Through his daughter Brigid, he was the grandfather of seven, including:^[14]

- Sir James McEwen of Marchmont and Bardrochat, 2nd Bt. (1924–1971), who married [Clare Rosemary Sandars](#);
- Sir Robert McEwen of Marchmont and Bardrochat, 3rd Bt. (1926–1980), who married Brigid Cecilia Laver (daughter of [James Laver](#) and [Veronica Turleigh](#));
- [Christian Mary McEwen](#) (1929–2006), who married [Frederick Fermor-Hesketh, 2nd Baron Hesketh](#);
- [Roderick McEwen](#) (1932–1982), a folk singer and botanical artist who married Romana von Hofmannsthal (daughter of [Ava Alice Muriel Astor](#));^[15]
- Alexander Dundas McEwen (1935–2008), a musician who married Cecilia Gräfin von Weikersheim;^[15]
- David Fraser McEwen (1938–1976);
- John Sebastian McEwen (b. 1942).^[16]

Through his daughter Mary he was the grandfather of:

- [Sir Henry Keswick](#) (b. 1938), one of Britain's richest men who married [Annabel Thérèse "Tessa" Fraser, Lady Reay](#) (a daughter of war hero [Simon Fraser, 15th Lord Lovat](#) and the former wife of [Hugh Mackay, 14th Lord Reay](#));^[17]
- [Sir John Chippendale Keswick](#) (b. 1940), who married Lady Sarah Ramsay, a daughter of [Simon Ramsay, 16th Earl of Dalhousie](#);
- [Simon Keswick](#) (b. 1942), who married Emma Bridget Chetwode, a daughter of Maj. George David Chetwode.

Both Sir Henry and Sir Chips served as chairman of [Jardine Matheson Holdings](#).^[13]

Through his daughter Sarah, he was the grandfather of:

- Lady Amabel Yorke (b. 1935), wife of Hon. Patrick Lindsay (son of [David Lindsay, 28th Earl of Crawford](#));^[18]
- Philip Yorke, Viscount Royston (1938–1973), father of [Joseph Yorke, 10th Earl of Hardwicke](#); ^[19]
- Lady Victoria Yorke (1947–2004), who married [Nigel Waymouth](#) (parents of writer [Louis Waymouth](#));
- Lady Rose Yorke (b. 1951), who married three times.^{[20][21]}

This also solves the riddle of why his father is never mentioned and there are no photos of him on the web. His father had two middle names, remember, which is very common among aristocrats. Take for example Philip Simon Prospero Lindley Rupert Yorke, who, if I'm correct, would have been Thom's uncle. Curiously, Philip Grantham Yorke didn't bequeath his middle name to his son – unless, as I've said, he had another son, Thom's dad. In that case, his dad's name has probably been fudged. **It's not Graham, but Grantham**. They just took out a couple letters, as we often see them do. Thom once said of his father that he "was born with a face that people want to hit." He has also said his father was "screaming right-wing". What's more right-wing than being an aristocrat? Whose face begs to be hit more than an aristocrat's?

By the way, the Yorkes were not originally Yorkes. They were **Plantagenets, which means they were Komnenes, which means they were Kohens**. So we can close out that question of Thom's Jewishness.

But I want you to keep in mind the link to Jardine & Matheson through his Keswick relatives, because it links him to bandmates Jonny and Colin Greenwood. They also have no parents listed on Wikipedia, but again ethnicelebs.com gives us the names. Their mother was Benda Baldry. There are Baldrys in the peerage, and [guess who they link to?](#) The Mathesons. Jardine & Matheson is one of the richest international trading companies in the world, who basically owned Hong Kong and first put it on the map. The firm was a spinoff of the British East India Company, first making

their wealth from the opium trade. They were the ones behind the Opium Wars, in case you were wondering. The Jardines were crypto-Jews from Scotland. According to *When Scotland Was Jewish*, the Gordons of the peerage were originally Jewish Jardines from France. We can implicate the name Gardner/Gartner as well, since they all come from the same word. Yorke links to the Jardines through the Keswicks, which means both he and the Greenwood brothers may have had family connections prior to joining up at Abingdon.

Speaking of the Greenwoods, you probably thought I mistyped the name Brenda. Nope, their mom's name is really Benda, indicating a family surname. And who are the Bendas? If you know your classical music, you know they're basically musical royalty. The Bendas go back to the 1600s in Bohemia and have produced literally dozens of famous musicians through the centuries. They don't admit the Bendas were Jewish, but the patriarch, Johann Georg Benda, was the son of a weaver and his wife was Elisabeth Koch. See also the French writer Julien Benda, who they admit came from a Jewish family. That explains Jonny and Colin Greenwood's looks:



Notice the **Gan Israel Day Camp** shirt that Jonny is sporting there. Jonny is married to Israeli visual artist Sharona Katan, and per Katan: "Our kids are raised as Jews, we have a mezuzah in our house, we sometimes have Shabbos dinners, we celebrate Jewish holidays. The kids don't eat pork." If you think Jonny wasn't Jewish before he got married, you're not paying attention. The Benda blood also explains his "prodigious" musical talent. Gilmore-James has admitted Thom was never a great musician, and Thom himself has said that Jonny is basically the musical brains of the group. Jonny has scored most of Paul Thomas Anderson's

films, including *There Will Be Blood*, *The Master*, and *Inherent Vice*. Those are Jewish (a.k.a. Hollywood) films made by a Jew and acted by Jews, so of course they need to be scored by a Jew.

Jonny has two middle names (Richard Guy), which I've already said is a common mark of peerage names. And there are many Greenwoods in the peerage, notably Thomas Hamar, Viscount Greenwood. His daughter Angela was a wealthy socialite in the 1920s who hung out with Charlie Chaplin and Clarke Gable. She ended up marrying a **Delevingne**, from whom the model Cara Delevingne descends. I hadn't heard of Cara before, but she is apparently a big deal, having at one point dated Harry Styles. You can probably tell Delevingne is a Jewish name (think Levi), though they don't admit it. That is, they admit Cara Delevingne is Jewish, but only through her maternal lines.



She and Harry look more like cousins than lovers, if you ask me. Likely they are.

Actually, I believe Harry is already more than halfway out of the closet:



Elton, where art thou?

Funny that Harry Styles is reportedly "interested" in Judaism, just like he's interested in Jewish girls, allegedly. It's all the usual runaround, giving us as much evidence as possible that these people are Jewish but then denying that they are. But getting back to Jonny Greenwood, I think he rather favors Angela Greenwood Delevingne. Is there a possible family tie?



Jonny also scored the 2021 film *Spencer* about Princess Diana, who was a Spencer-Churchill. Guess who the Viscounts Greenwood are related to? [The Churchills](#). John Hamar Greenwood, father of the first viscount, married Charlotte Churchill Hubbard and lived at [Spencer](#) House in Ontario. As usual, they chose Jonny to score the film

for the same reason they chose Kristen Stewart to star in it: they are both related to Princess Di.

The other two bandmembers, Ed O'Brien and Phil Selway, are probably related to one another. The O'Briens of the peerage married Selways [fairly recently](#). The O'Briens were a prominent Irish royal house, originally kings of Thomond and later earls of Thomond after being absorbed under English rule. The 6th Earl of Thomond married Anne Fermor, linking O'Brien to Yorke, since the 10th Earl of Hardwicke's first cousin married Frederick Fermor-Hesketh, 2nd Baron Hesketh. So as usual it looks like every member of Radiohead is linked to one another either by marriage or business.

All of this explains Radiohead's serendipitous rise to fame, a story that is as unbelievable as you'd expect. From Wikipedia:

In late 1991, Colin happened to meet the EMI A&R representative Keith Wozencroft at a record shop and handed him a copy of their latest demo tape.

That November, On a Friday performed at the Jericho Tavern to an audience that included several A&R representatives. It was only their eighth gig, but they had attracted interest from several record companies. On 21 December, On a Friday signed a six-album recording contract with EMI. At EMI's request, the band changed their name [to Radiohead]...

Wow, what are the odds? First, how fortuitous that Colin just happened to have their demo tape on him. Was he just walking around Oxford expecting to bump into some music industry bigwig at any moment? And within a month they had a six-album recording contract! Incredible! Within a year they were on the Billboard Top 100. As happens to you, right?

The Radiohead wiki page leaves off an important backstory, which oddly we only get on Thom Yorke's page:

On the strength of their first demo, On a Friday were offered a record deal by Island Records, but the members decided they were not ready and wanted to go to university first.

Hold on a second, I thought their first demo tape got them a recording contract with EMI, not Island Records. It turns out there was an earlier demo tape and an earlier record contract, back around 1987 – *and they turned it down*. Why? Because they wanted to go to university. Seriously? What teenagers whose entire lives revolved around wanting to be rock 'n' roll stars would willingly turn down the chance of a lifetime in order to rack up a bunch of debt for literature degrees that would be completely worthless to them as musicians? The rhetorical answer is none, unless these teenagers *were already assured they would make it big because of family connections*. There is no other way to explain why five teens would

unanimously make such a ridiculous decision, or why those same five teens would serendipitously get a six-record contract from an even bigger label four years later.

On a Friday resumed activity in 1991 as most of the members were finishing their degrees. Ronan Munro, editor of the Oxford music magazine Curfew, gave the band their first interview while they were sharing a house in Oxford. He recalled that "Thom wasn't like anyone I'd interviewed before ... He was like 'This is going to happen... failure is not an option.'"

Again, why was he so self-assured? Why was he being interviewed, since his band hadn't even released a single yet? I've already told you why. You'd be that cocksure if your grandfather was the Earl of Hardwicke and your father worked for Naval Intelligence and your mentor at your elite boarding school had major music connections and you were best buds with Bendas.

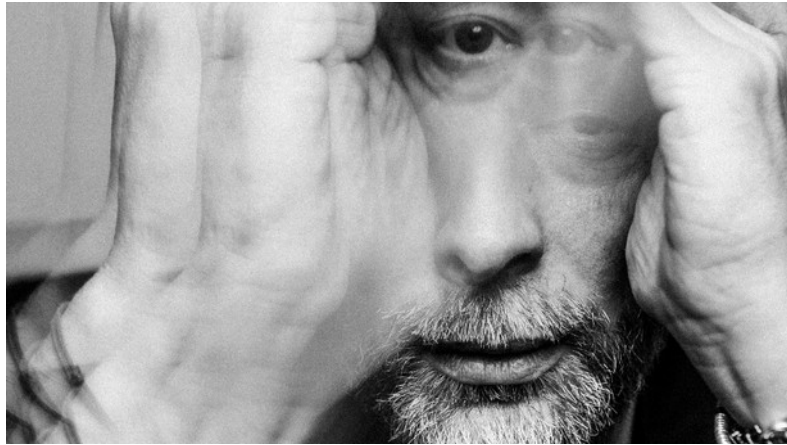
Their first album and string of singles after "Creep" were a flop. Strangely, though, [they were still being spoken of as an "inevitable success"](#). Based on what? Even NME poo-pooed them, calling them a "lily-livered excuse for a rock band." BBC Radio 1 blacklisted them as "too depressing." But when your art doesn't land, just turn to your Jewish constituency for some easy promotion:

"Creep" had been played frequently on Israeli radio by influential DJ Yoav Kutner, and in March, after the song became a hit there, Radiohead were invited to Tel Aviv for their first show overseas.

Oi vey.

Luckily, Yorke admits he became an insufferable wanker when he got famous, and he seems to have obtained a needed dose of humility along the way. He's much less insufferable in radio interviews nowadays. Good for him. And as I said, his songwriting seems to have started coming from a more genuine place. I still don't endorse Radiohead's music, mostly because as I have gotten older the eerie electronic blips and spectral falsettos just don't land with me anymore. I also think Yorke's lyrics fail to communicate any ennobling truths. The darkness is often overwhelming, whether it's in earnest or not. That sort of stuff glances off me now, but I can see it really messing up impressionable kids who don't know how to filter those kinds of messages.

I'd be remiss not to mention the other 'alternative' reading of Radiohead, which I first read at Vigilant Citizen several years ago. (I couldn't find the original but it has been reposted [here](#).) The alternative theory is that Thom Yorke was the victim of ritual child abuse and monarch programming. His paralyzed eye was the result of this ritual abuse. They admit he was in the 'bloodlines' but claim that the elites do this to their own children. That doesn't make much sense to me, for obvious reasons. But I do think the article correctly identifies the masonic symbolism, from the black-and-white checkers and pillars to the one-eye sign:



These signs aren't mysterious at all: they are just telling you where their allegiance lies. They're not mind-controlled, but they are trying to control yours through fear and fatalism and false art. To make their own children the victims of their mind games is to flip the truth. You should neither fear nor pity these people. They've dug their own pit, and the best thing you can do is avoid falling into it with them.