

= This Too Shall Pass ( OK Go song ) =

" This Too Shall Pass " is an alternative rock song by OK Go from the album *Of the Blue Colour of the Sky* . The single was released in January 2010 . The band took the unorthodox route of creating two official music videos for the song , both of which premiered on YouTube . The first features a live performance of the song in collaboration with the University of Notre Dame Marching Band . The second features a giant Rube Goldberg machine , constructed to operate in time with the song . The popularity of the second music video of the song has been compared to that of the band 's video for " Here It Goes Again " , helping to boost live performances and single song sales for the group but did not significantly improve sales of the *Colour* album . Difficulties in marketing and distribution of the videos with their corporate label , EMI , led the band to form their own independent label shortly after the videos ' releases .

The song was featured in the films *The Joneses* , *Freakonomics* and *The Vow* . It was also featured in the video game *Top Spin 4* . It was also used as the theme song for the U.S. version of *The Inbetweeners* .

= = Song = =

The lyrics to " This Too Shall Pass " are written to encourage its audience , burdened with some figurative weight , to " let it go , this too shall pass " in the near future instead of continuing to let the weight keep them from enjoying life , akin to the meaning of the original phrase , *This too shall pass* . The song continues much of the theme of *Of the Blue Colour of the Sky* , which , according to Damian Kulash , was about " searching for hope in hopeless times " ; " This Too Shall Pass " and other songs from the album were written at the onset of the late @-@ 2000s recession . *Billboard* considered the song to be a " psych @-@ pop anthem " , similar to *MGMT* 's " Kids " ; this is in part due to the album 's producer Dave Fridmann who had also worked with *MGMT* and *The Flaming Lips* and brought some of the same musical stylings along .

= = First music video : Marching Band = =

The first video for the song was released on YouTube on January 12 , 2010 , to coincide with the release of the album and the single . Directed by Brian L. Perkins , it was filmed in October , 2009 , in South Bend , Indiana . The video is somewhat unusual in that it does not feature the album version of the song . Rather , it features an original recording that was actually performed live during filming of the video . OK Go 's Tim Nordwind noted that the song lent itself well to large orchestration .

In the video , the members of OK Go are seen in a field wearing marching band garb . The uniforms were originally from Rochelle Township High School of Rochelle , Illinois . They begin to march , and as the song progresses , the band is joined by members of the University of Notre Dame 's Marching Band many of whom rise up camouflaged in ghillie suits . They are also joined in the final chorus by a children 's choir cobbled together from two local South Bend preschools . Like many of their other videos , the marching band video was shot in one take .

The marching band video was created to bridge the time between the release of the album and the expected completion of the Rube Goldberg video . The band had originally planned to release the marching band version after the debut of the Rube Goldberg video . However , they found time during October 2009 to work with the Notre Dame band , and realizing the length of time to complete the Rube Goldberg machine , went ahead and completed the marching band version .

= = Second music video : Rube Goldberg Machine = =

The second music video for " This Too Shall Pass " was directed by James Frost . Similar to the band 's video for " Here It Goes Again " , the " This Too Shall Pass " video features a four @-@ minute , apparent one shot sequence of the song being played in time to the actions of a giant Rube

Goldberg machine built in a two @-@ story warehouse from over 700 household objects , traversing an estimated half @-@ mile course . As the song and machine operate , the members of the band are seen singing alongside the machine , with the members being shot at by paint guns at the song 's finale . Parts of the machine are synchronized in time with the music ; in one instance , glasses of water are used to repeat part of the song 's melody in the fashion of a glass harp . One part of the machine shows the " Here It Goes Again " video on a television before it is smashed by the machine . The MAKE magazine 1993 Ford Escort racecar , used for the 24 Hours of LeMons , appears in the video along with a miniature LEGO version of the car . Alongside the LEGO car , several LEGO mini @-@ figurines are displayed as a reference to the marching band video .

= = = Creation = = =

The video 's inspiration was from the band , who wanted " a giant machine that we dance with " , a long @-@ term aspiration of the band and inspired by other Rube Goldberg machines shown in videos on YouTube , including the interstitials used on the Japanese children 's show , PythagoraSwitch . While they considered the idea of the machine for each song on Of the Colour , they opted to use " This Too Shall Pass " to make the end result " majestic and epic " , even though it already duplicated the previous marching band video . They sought help through online science message boards , eventually coming in contact with Syyn Labs . From a pool of talent at a Syyn Labs @-@ hosted " Mindshare LA " gathering , about 55 to 60 people from Syyn Labs , the California Institute of Technology ( including some who work at the National Aeronautics and Space Administration 's Jet Propulsion Laboratory and participated in the Mars Exploration Rover program , hence the model rover seen in the video ) and MIT Media Lab helped to design and construct the machine . Damian Kulash 's father ( Damian Kulash Sr. ) also participated in the machine 's construction .

The team had to work on a limited budget , using recycled trash for many of the props in the device ; after filming , the total estimated cost was approximately \$ 90 @,@ 000 . The team avoided the use of " magic " ? automated devices like computers or motors ? and instead focused on purely physical devices . The total time to create the video from conceptualization was about six months , with two months of planning and four months for design and filming . The warehouse where filming took place was in the Echo Park section of Los Angeles , and was secured by Syyn Labs in November 2009 . The final construction within the warehouse took over a month and a half during January and February 2010 . The band members helped in the last two weeks of construction , having spent the previous four months on tour .

Once the machine was completed , the filming , using a single Steadicam , took two days to complete on February 11 and 12 , with an estimated 60 takes for the machine to properly function . The first day of filming included 47 takes , none of which successfully completed the entire machine and necessitated a second day of filming . Many of the takes ended only 30 seconds into the process , at the start of the song 's chorus , where a tire would fail to roll properly into the next section of the machine . Syyn Labs had a group of 30 people to help reset the machine after each failed take , a process that took upwards of an hour depending on how far the machine ran . There were no significant injuries during filming ; Tim Nordwind once was hit hard with paint at the end , while the Steadicam operator nearly got hit with one of the barrels at the end of the mechanism in the shot used for the final video . His reaction may be seen in the released version of the video .

Several elements of the machine had to be properly adjusted to match the timing for the song . The group broke the song into sections , triggered when the machine passed certain gates , to account for small changes in timing that could occur ( up to 0 @.@ 5 sec , according to Brett Doar , one of the machine 's chief designers ) , allowing the band to continue to lip synch while the machine operated . Smaller objects like dominoes were found to be the trickiest to set , as their patterns would be less predictable than larger and bulkier objects , which are more predominant in the later parts of the machine . Once the machine transitioned to the downstairs portion , it would generally run the rest of the course untouched . Furthermore , the time of day and temperature would play a big factor in how some small components would behave , forcing the team to readjust the timing .

Ball tracks and other features had to be wiped clear of dust and debris to prevent slowing down rolling objects . A carved wooden ball track shown early in the video was created to have motions timed to the music , but required a low inclined angle that would often cause the balls to skip out of the tracks .

Kulash noted that their largest " nightmare " for the machine was a set of mousetraps , triggered to release a display of colored flags ; they were found to be overly sensitive to earlier actions of the machine , such as the dropping of a piano , and redesign and padding were needed to prevent the traps from being set off prematurely . The timing had to take into account the movements of both the band members and the cameraman ; Damien Kulash estimated that though the machine was able to complete its opening at least three times , these shots were botched , because either the band members or the cameraman had fallen behind the action of the machine .

While the video was filmed as a single shot on at least three different occasions , they planned on using post @-@ editing to slow down or speed up certain parts of the take to keep it in time with the final soundtrack . There is a noted cut in the video , in which the camera passes through a set of curtains on the transition to the downstairs portion of the machine ; according to one of the machine designers , Hector Alvarez , this cut was introduced by the band , speculating it was introduced to avoid a shot of one of the band members or cameraman in frame or otherwise to keep the machine video synchronized to the machine . Both Tim Nordwind , bassist for the band , and Adam Sadowsky , president of Syyn Labs , said that while the machine worked in its entirety 3 times , and no cut was needed , the decision was made so a better result on the downstairs portion could be included in the final version . There was also a second cut which can be noticed by watching a piano against a wall as the camera passed behind some rods ; the piano can be seen apparently warping in shape and position .

= = Responses = =

The Rube Goldberg machine video premiered on YouTube on March 2 , 2010 . Within a day of the video 's premiere , it was viewed more than 900 @,@ 000 times . The video achieved 6 million views within six days , which was comparable to the popularity of the " Here It Goes Again " video , and was considered " instantly viral " by CNN . The video had more than 10 million views in its first month of release . As part of the success of both videos , the band has begun auctioning props from the videos , including uniforms worn by the band for the marching band video and the individual ping @-@ pong balls from the second video . The Rube Goldberg video was included in a shortlist of 125 entries out of 23 @,@ 000 for inclusion in " YouTube Play : A Biennial of Creative Video " , a showcase of the best user @-@ created videos from YouTube in conjunction with the Guggenheim Museums , but ultimately was not selected as one of the 25 winning videos .

Despite the success of the videos on the Internet , this has not translated into sales for the album *Of the Blue Colour of the Sky* which the song is a part of , selling only 40 @,@ 000 copies since its January release . Part of this is attributed to the " unremarkable " music on the album and for the video ; musician Max Tundra suggested that the band should " record an innovative , exciting piece of music ? and make a plodding , nondescript video to go with it . " However , ticket sales for OK Go concerts have seen a surge since the video 's release , as well as sales of digital downloads of the song through services like iTunes . According to Nordwind , the band is not concerned with album sales , as their successes have come from " untraditional ways " through the band 's career . Kulash has stated that with the continued success of their music videos as viral videos as was the case for " This Too Shall Pass " , the band has seen more touring opportunities and an expanded audience they don 't believe they would have gotten with more traditional videos under corporate label control . This has led OK Go to " look at making videos like [ they ] look at making records ? it 's part of the art of what [ they ] do " , according to Nordwind . In part of the success of " This Too Shall Pass " and their previous videos , OK Go won the 14th Annual Webby Special Achievement Award for Film and Video Artist of the Year . The video was named both " Video of the Year " and " Best Rock Video " at the 3rd annual UK Music Video Awards .

In May 2010 , after the band split with EMI , the single debuted at # 39 on the Billboard Alternative

Songs chart , their first appearance on the chart since " Here It Goes Again " in 2006 . The song eventually peaked at # 36 .

At the time of the creation of the video , Syyn Labs had just been formed ; the viral success of " This Too Shall Pass " brought the company to light for several similar creative projects involving the innovative combination of technology . When OK Go appeared on The Colbert Report on April 29 , 2010 in which they performed " This Too Shall Pass " , Stephen Colbert opened the show with another , shorter Rube Goldberg machine created by Syyn Lab 's Brett Doar , one of the chief creators of the " This Too Shall Pass " music video , using assorted props from the show . Syyn Labs have since created advertisements for Disney and Sears , and have been contacted for future work in music videos and movie opening sequences , and are considering a reality television show based on their creative process .

In February 2011 , music video blog Yes , We 've Got a Video ! ranked both the marching band video and the Rube Goldberg machine video at number 3 in their top 30 videos of 2010 . The latter in particular was praised for " the cleverness of it and the fact that you could always pick up something new upon each and every view . " The Song was also used as the theme for the American remake of British sitcom , The Inbetweeners .

= = Difficulties with EMI = =

The marching band video sparked much controversy online immediately after its release . Because of deals between the band 's label , EMI ( through Capitol Records ) , and YouTube , the video was not embeddable , nor was it viewable across the globe , frustrating many fans and music industry professionals who wanted to post the video on their blogs . The band , led by singer Damian Kulash , explained the label 's rationale via the band 's blog and through an op @-@ ed piece in The New York Times . According to Kulash , EMI disallowed the embeddable play of the video because they only receive royalties for views on the YouTube site itself . He further pleaded to allow embedding of their next video , citing a 90 % drop in viewership when EMI disabled embedding on existing videos , affecting the band 's own royalties from viewership .

The band was able to secure the rights to allow the " This Too Shall Pass " Rube Goldberg video to be distributed via embedding prior to its premiere , in part due to funding support from State Farm Insurance , which helped to settle issues with EMI ; in exchange , State Farm had some say in the creative process , and the video includes elements with the State Farm logo , including a toy truck that is used to start the machine . The video was completed a week later than expected ; according to sources close to the band , Capitol Records considered the window of opportunity for promoting the single to radio to be closed due to the delay , and would not be available again until June 2010 . The band has since decided to break away from the EMI label on amiable terms , due to a combination of the issues of video embedding and radio promotions , and has become its own independent recording label , Paracadute Recordings .

= = Charts = =