

# ***GO3 trailer shot by shot analysis***

BYR:

This analysis was done solely by me (Vic), and therefore any mistakes, inaccuracies or inconsistencies are my own. Feel free to point them out to me on [Twitter](#), [Tumblr](#), etc.!

I have only provided pictures for new shots - not any that are from S2.

Also, the style of screenshots varies depending on whether I was working on my laptop or phone, sorry.

00:00



- An aerial shot of Aziraphale walking into the bookshop.
- The shop looks cold and lifeless compared to before; no warm lighting, the books are in disarray, it's completely devoid of people.
- Aziraphale is purposely shown as very small in the shot despite the fact that we all associate the bookshop as his home; he's abandoned it, and clearly it, too, has abandoned him in return.
- In the voiceover, Crowley's confession starts playing - the last memory Aziraphale associates with this place.

00:02-00:19

- A montage of their memories together whilst snippets of Crowley's confession play.
- In order: Crowley in the bookshop ("we've known each other a long time"), them as angels (before the beginning, first admiring the nebula, then Crowley shielding Aziraphale from the meteors), them enjoying champagne at the Ritz, them sitting side by side on the rock facing the sea (Job minisode), then a cut back to Crowley in the bookshop ("-- just be an us!").
- Then: Aziraphale saying "Oh, Crowley. Nothing lasts forever."

00:19

- Exterior shot of the bookstore, taken from S1 - notably *not* from S2, nor is it a new shot.
- The colour grading in S2 is much more vibrant and warm than in S1, and so providing this particular shot as the establishing one for the bookshop in the trailer sets a darker (more apocalyptic, if you will) tone.
- It has probably freshly stopped raining, judging from the wet streets and few upright umbrellas, which also sets a moody tone. It only ever rained once in S2, and that was Crowley's little tempest.
- This old shot, rather than a new one, is probably used so as not to spoil the fact that Whickber Street is actually in shambles this early on in the trailer.

00:21

- Another flashback: the Metatron asking Aziraphale if he is ready to start his job in Heaven.
- This provides context for the following scene.

00:23



- A *lot* to unpack here.
- Aerial shot in Heaven from right above and behind Aziraphale's head, who is staring at an assortment of angels in a messy row.
- Some angels are familiar, some unfamiliar. In order (left-right): Unknown angel 1, unknown angel 2, Sandalphon, unknown angel 3, Michael, unknown angel 4, Muriel, unknown angel 5, Uriel, unknown angel 6.
- Aziraphale's hair is almost blending in with the rest of Heaven. I don't think this is because his hair has gotten lighter, but instead because Heaven itself has gotten a slightly warmer hue.
- To compare, from S1:



- Has Heaven been warmed up by Aziraphale's leadership?
- Aziraphale's suit, however, is grey nevertheless, like Gabriel's was back when he was Supreme Archangel, which is the position now occupied by Aziraphale.
- Perhaps this implies Aziraphale isn't really sure in his position, and therefore felt the need to somehow imitate his predecessor to try to find his footing, foregoing his personal taste, which has always been a light, warm beige.

00:24



- A knee-level shot of the same scene.
- Only Aziraphale's leg and foot are visible here. His trousers match his light grey suit, but his shoes have stayed the same as before. This could mean that there was always some small part of Aziraphale that was compatible with Heaven/what Heaven expects of him. Alternatively, it could mean he does intend to hold onto some small part of who he originally was, even in his new role.
- The voiceover here is a familiar one of the Metatron telling Aziraphale that the next step in the great plan is the Second Coming, implying the scene has something to do with it.
- Uriel is rolling out a huge scroll. This is heavily implied to either be the Book of Life (in the Book of Revelations in the Bible said to be the book Jesus reads from during the Second Coming to let the dead go to [The World to Come](#), or, in case your name isn't on it, be damned forever<sup>[1][2]</sup>; in Good Omens, from what we know of it, more it is more so

a book that keeps the record of every existing person, erasure from which destroys your very existence from the start of everything), or another very important document containing the written plans for the Second Coming.

00:26

- Cut back to the Metratron finishing his sentence about the Second Coming.

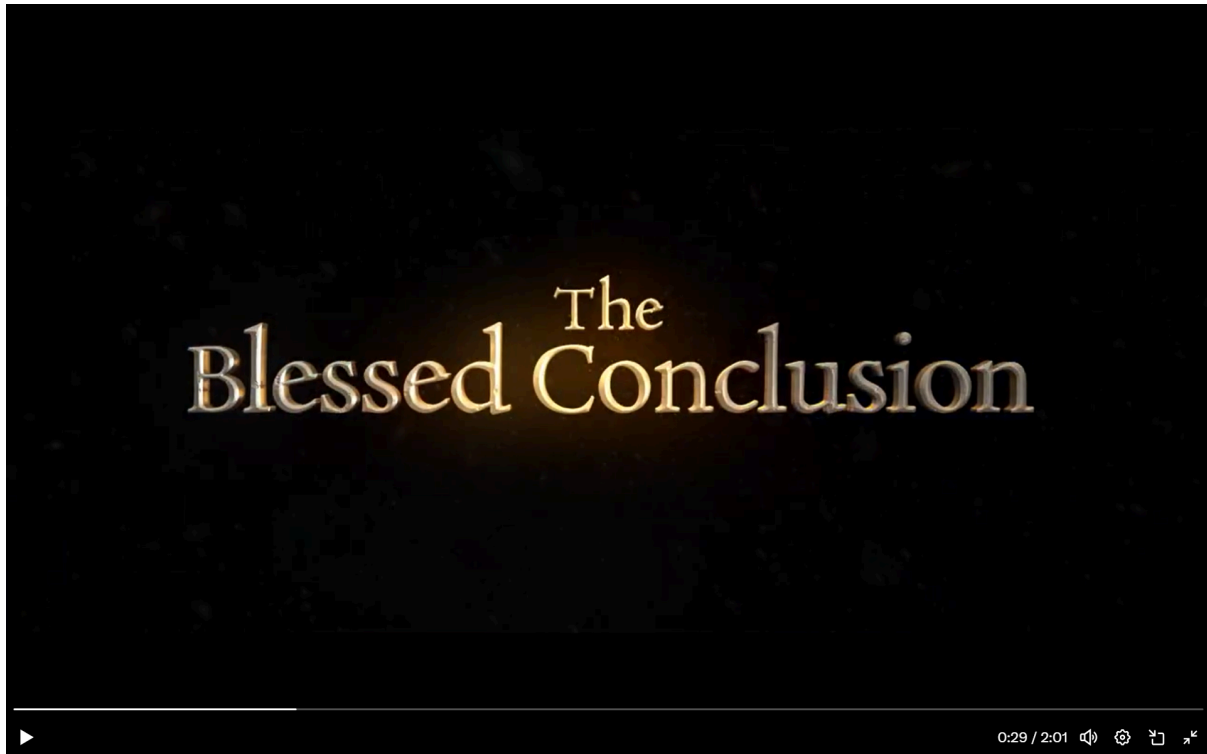
00:28



- Text: "Behold".
- The typeface is a serif with a metallic texture. It bears resemblance to the Good Omens logo, although the typeface does seem to be slightly different. A warm sheen passes over it.
- The background is somewhere in space. Several galaxies are visible in the distance, along with an assortment of lone planets, stars, and some nebulae.

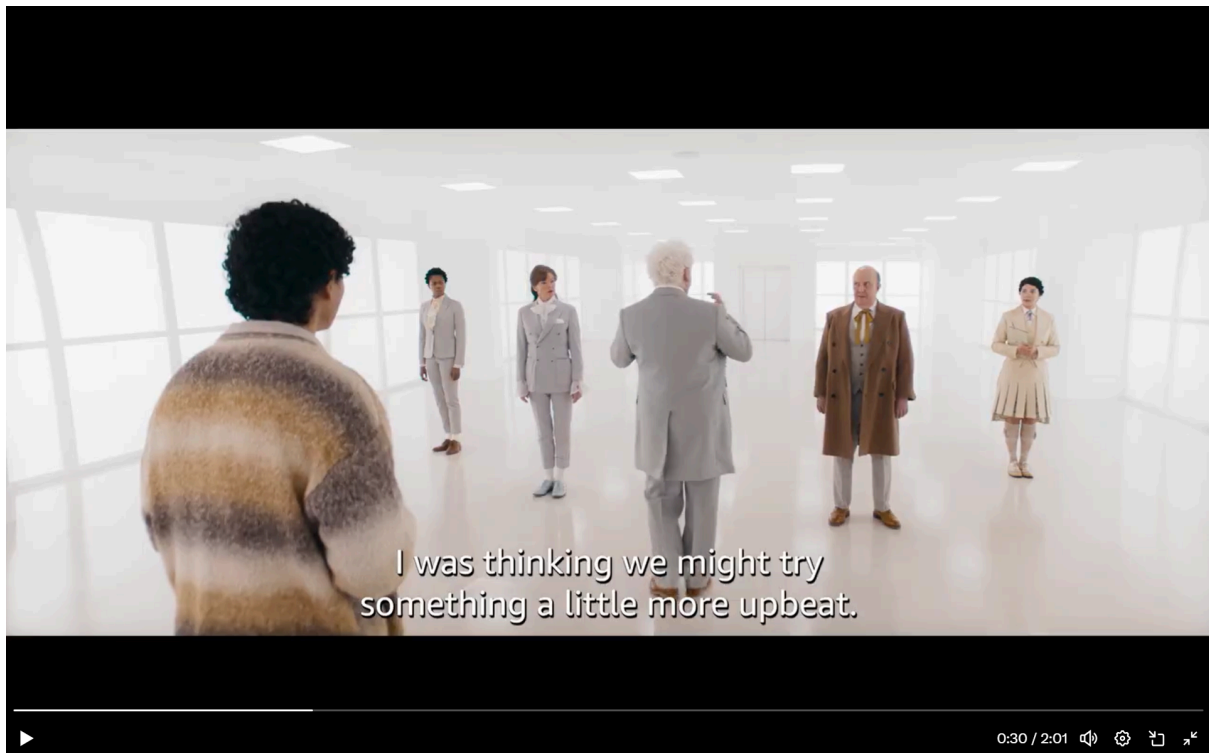
- The music in the background doesn't appear to be anything we've heard before in the show.

00:29



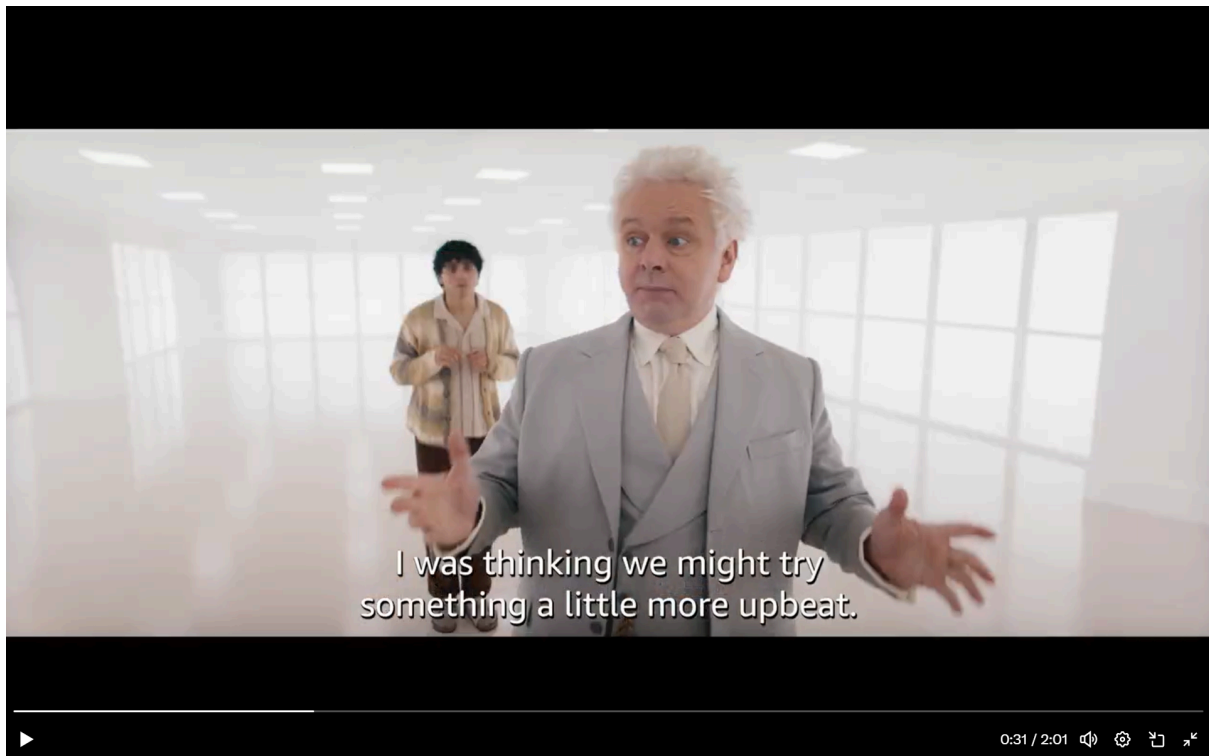
- Text: "The Blessed Conclusion".
- Same font and sheen effect.
- The galaxy background fades to black.
- "The blessed conclusion" probably refers to the conclusion of the show. "Blessed" is an interesting choice of word. On one hand, it may refer tangentially to the title of the show, "Good Omens" - i.e. omens/events approved by God, i.e. blessed. On the other hand, it might imply the conclusion specifically is blessed - maybe God Themself will finally show up and give Their personal approval to how it all ends? A bit of a stretch, but you never know. (Also, there's [a TikTok I watched](#) that has some more potentially spoilery speculation about the whole God business.)

00:30



- An eye-level wide shot in Heaven, though notably no one's eyes are particularly visible/noticeable.
- In the foreground stands Jesus with his back to the camera, well away from all the angels who stand in a V-formation further in the midground of the shot. At the head of the V is Aziraphale, also with his back to the camera. Everyone else is facing the camera - Uriel and Michael to Aziraphale's left, and Sandalphon and Muriel to Aziraphale's right.
- Aziraphale is in the middle of suggesting that [they, probably referring to Heaven generally] try something "a little more upbeat". We don't have the specific preceding dialogue to know with absolute certainty what to relate the comparative "more upbeat" to<sup>[3]</sup>, but it is safe to assume based on the beginning of the trailer that he is referring to something more upbeat than the Second Coming.
- The physical distance between Jesus and the angels also creates an emotional distance; clearly, he is very separate from them in more ways than one.

00:31

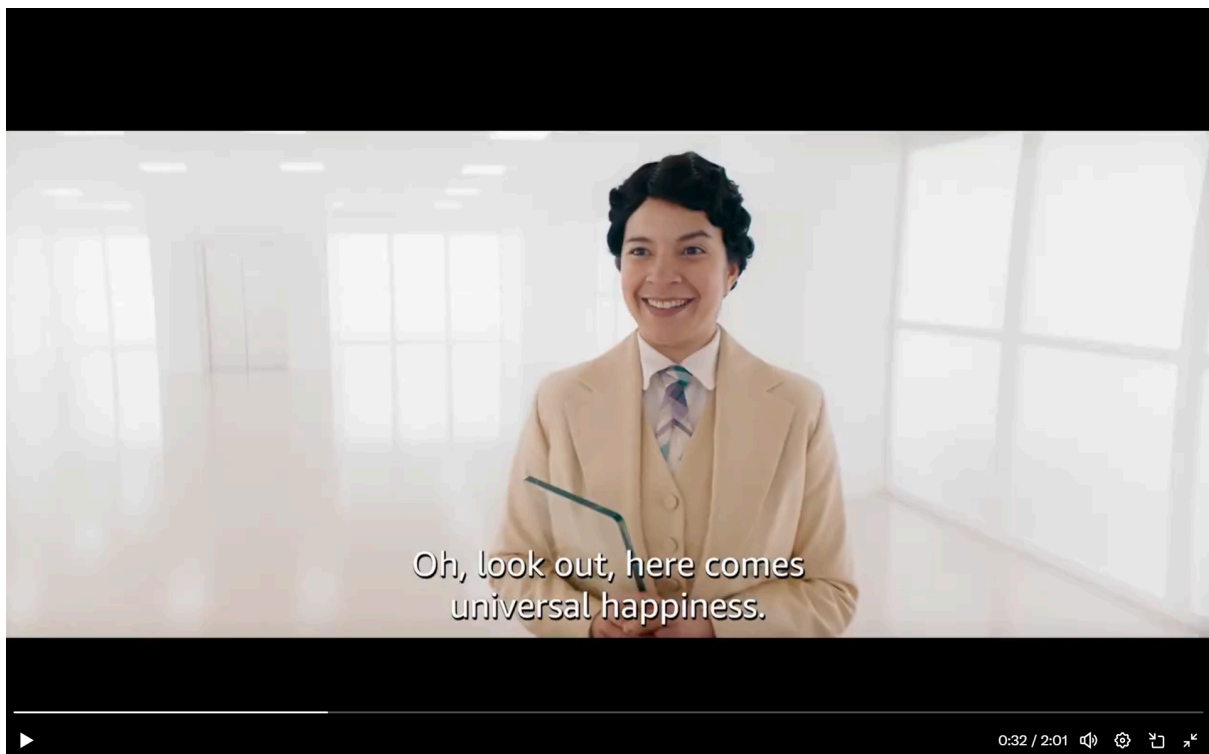


- Shoulder level shot of the same scene, with the camera now facing Jesus and Aziraphale, with Aziraphale in the foreground and Jesus now in the midground.
- Aziraphale is still explaining his idea for something “more upbeat”.
- New details of Aziraphale’s outfit are revealed, and much has changed from his usual garb. As already we know, his crisp suit jacket is now a light grey. His usual plain light blue shirt is now an off-white with (quite fancy-looking) folds at the chest, and his tartan bow tie has been replaced with a plain beige tie tucked neatly into his waistcoat. The waistcoat’s colour and crispness matches the jacket, and it is double breasted (which is considered more formal than his regular single breasted waistcoat). This is a far cry from his homey, warm look from previous seasons. He has retained his pocket watch, though (the brownish object behind the “e” in “little” in the screenshot;

visible more clearly later in the trailer)! His golden sigil ring, however, seems to be missing.

- This is a juxtaposition to Aziraphale's usual sweet and optimistic demeanour, which he still displays in this scene. He may yet be figuring things out, but he intends to waste no time trying to actually make the changes he so desperately wants, do actual *good*.
- Jesus stands very meekly, with his hands fidgeting by his chest, and with quite a frightened expression on his face. This implies he is unsure and uncomfortable both about his surroundings and company, and also where he stands in the whole situation.

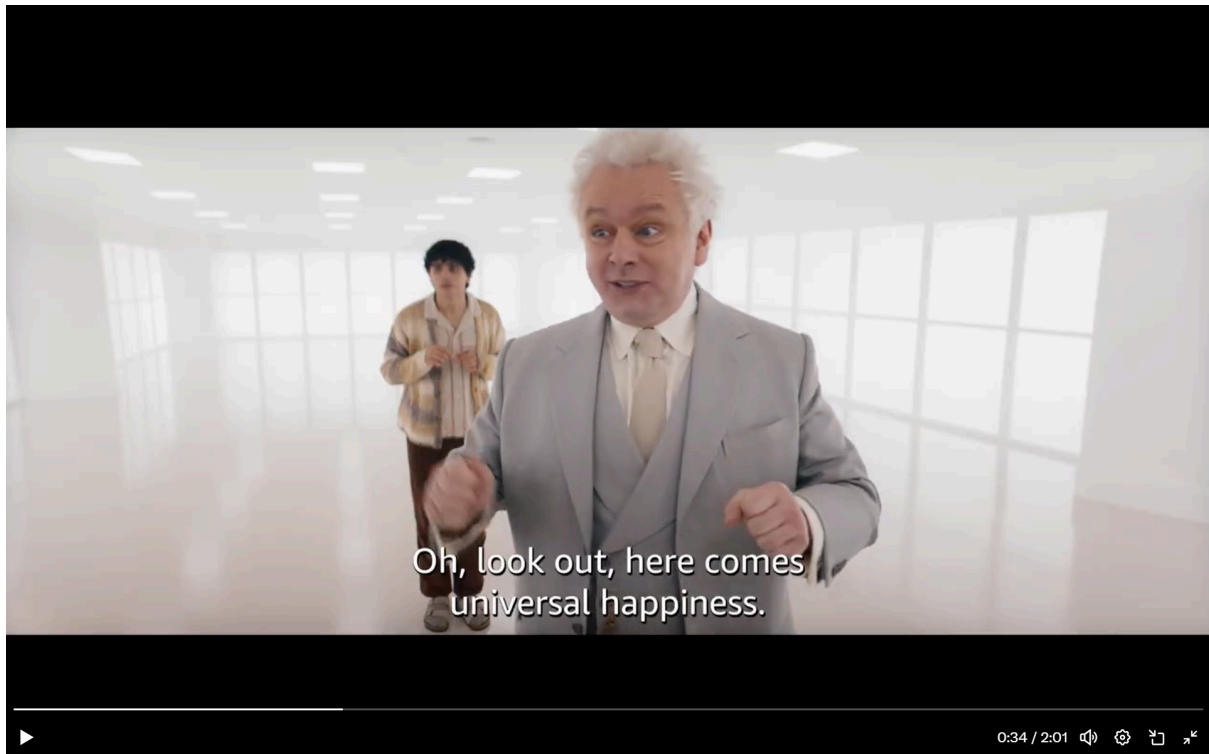
00:32



- Medium closeup shot of Muriel alone, within the same scene.
- Aziraphale is now suggesting what the “something more upbeat” could be: universal happiness.

- Muriel has a wide grin on their face and seems to approve of this idea.
- Their costume is the same as it was before in Heaven!

00:34



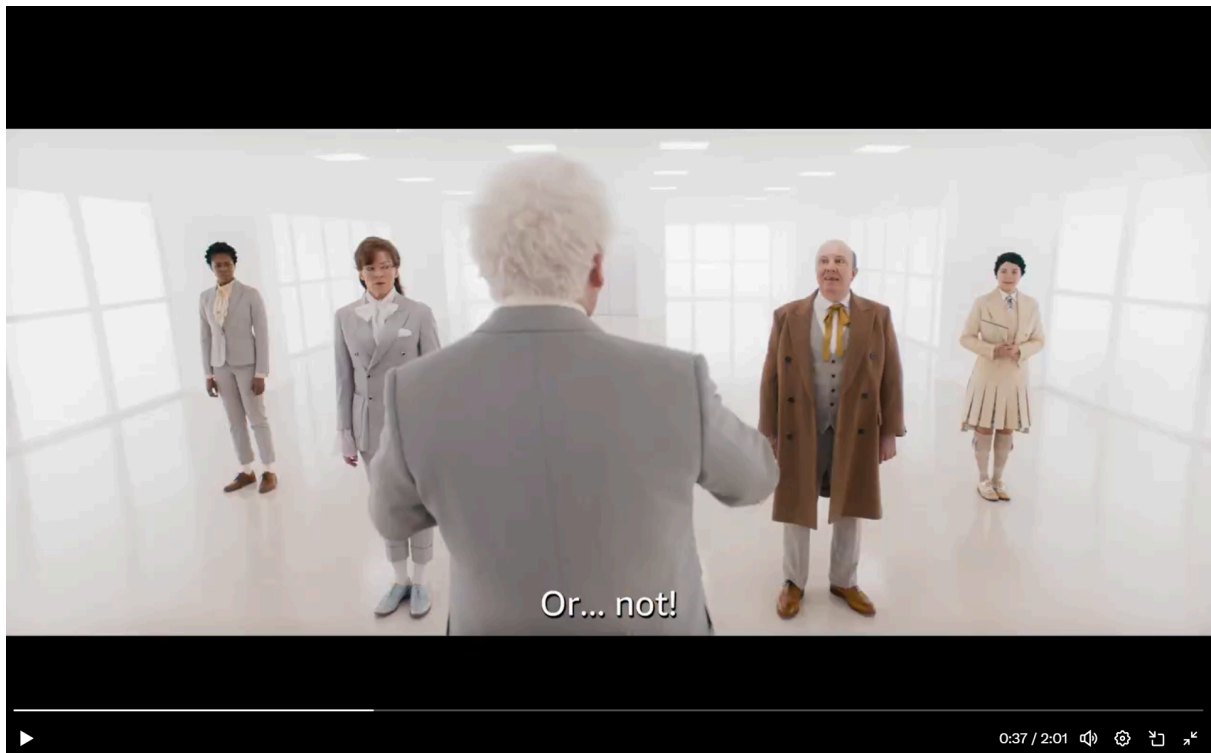
- Not much has changed from the previous Aziraphale/Jesus shot.
- Aziraphale is still trying to convince the angels to accept his idea of universal happiness.
- Jesus is now looking towards Sandalphon and Muriel instead of towards Aziraphale, probably trying to assess what they all think of this.

00:35



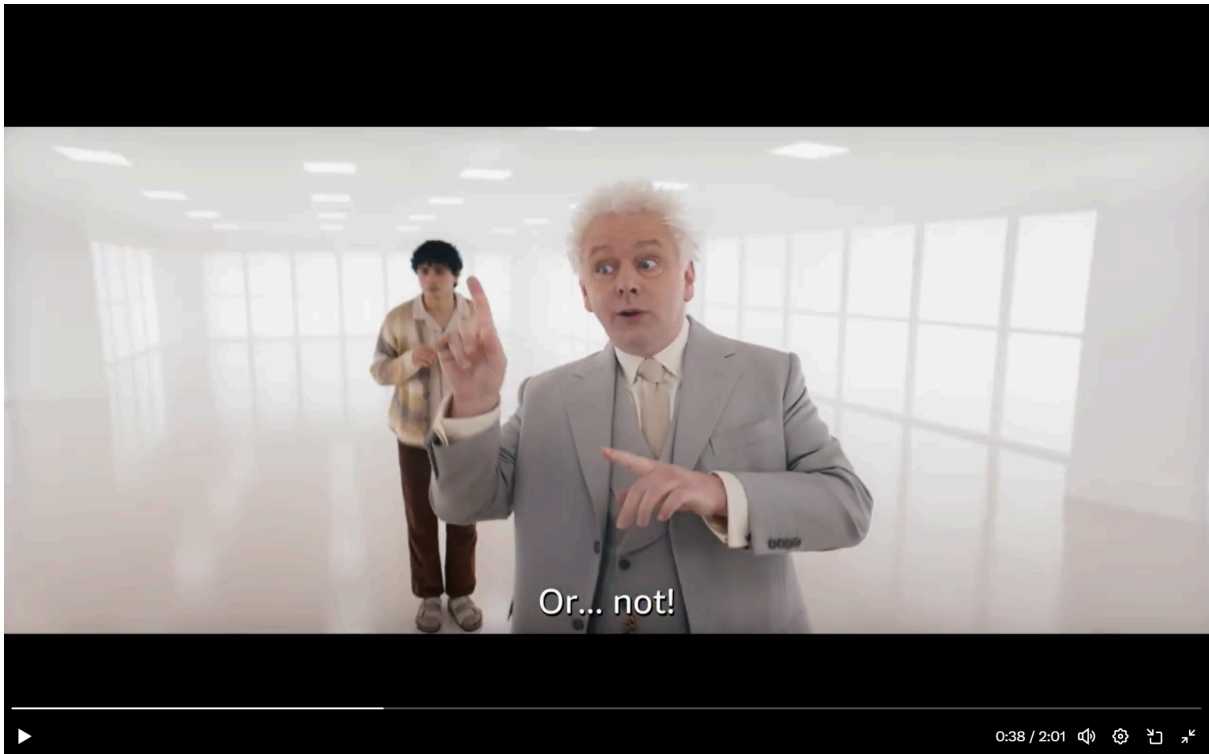
- Closeup shot of Sandalphon alone.
- This type of shot, especially in an otherwise empty room and with the sneer on Sandalphon's face, is a lot less inviting compared to Muriel's medium closeup shot beforehand and their warm smile.
- Sandalphon clearly doesn't approve of what Aziraphale is saying (much like in S1), and tries to neutralise everything Aziraphale has said so far by suggesting something completely contradictory to it (telling everyone it's the "End Times", i.e. the end of the world part two).
- Sandalphon's outfit has not changed since S1.

00:37



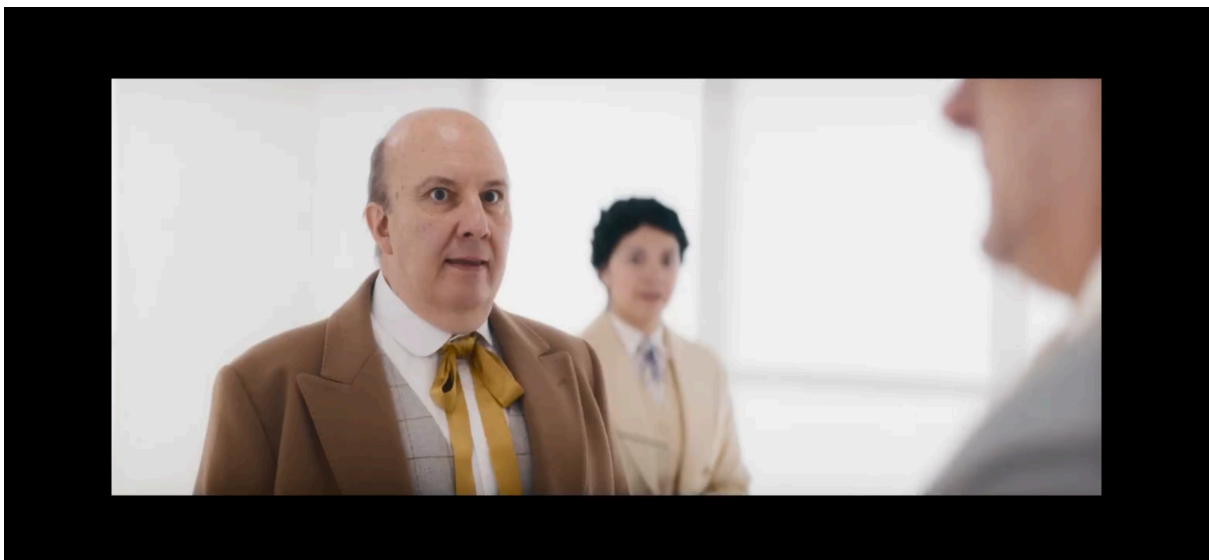
- An incredibly brief shoulder-level shot from directly behind Aziraphale, purposely no longer showing Jesus.
- Since it's *this* short (like, a split second) I'm not reading into it too much, but maybe it shows that Jesus doesn't really have a say in any of this.

00:38



- Same Aziraphale/Jesus shot.
- Aziraphale is gesticulating and semi-elegantly simply dismissing Sandalphon's suggestion.

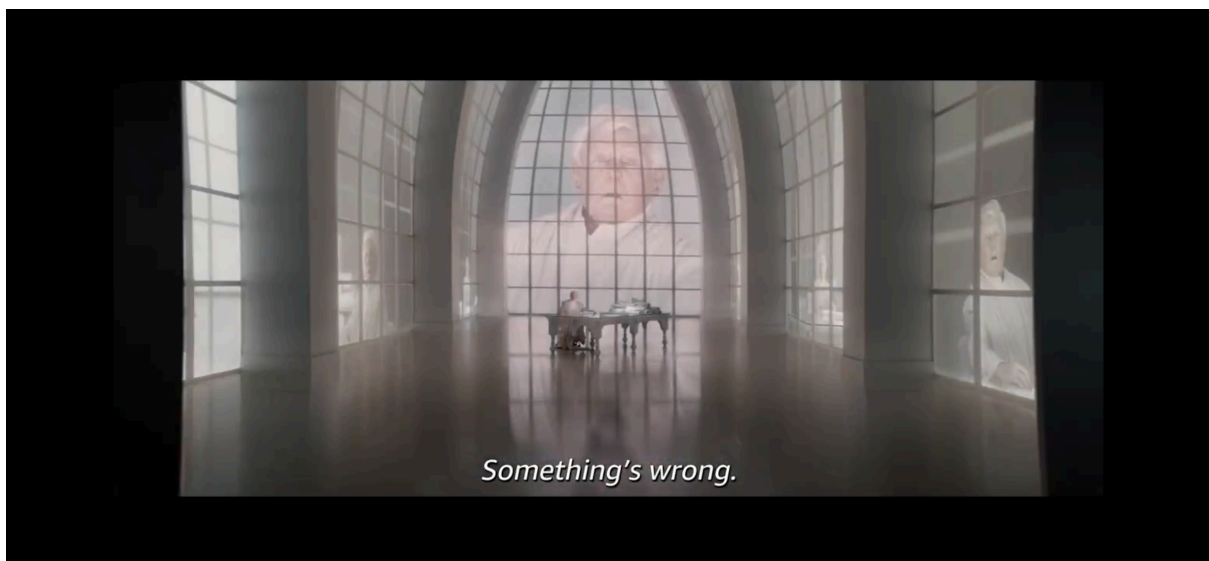
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- A shoulder-level shot with Aziraphale's cut-off side profile in the foreground and Muriel in the background, the focus on Sandalphon.
- Aziraphale's expression isn't clear.

- Muriel is looking at Sandalphon, no longer smiling.
- Sandalphon seems to be glaring daggers into Aziraphale, but simultaneously also unsettled by the blatant dismissal on Aziraphale's part.
- This is the last shot of this scene before it fades to black. Interestingly enough, even though it was established that Michael and Uriel are also present, neither of them have spoken so far in the trailer, and were not the focus of this scene. This perhaps implies this is not by far *all* there is to this scene, and that there is a whole second part to it in which they have something to say, and it's probably going to make Sandalphon's retaliation sound mild. Especially keeping [this Michael tidbit](#) via Doon Mackichan in mind (beware of a significant spoiler!).

00:40



- New scene! Probably the most intriguing one in the whole trailer.
- A wide shot of a never-before-seen part of Heaven, with the Metatron sitting at his desk in the middle, but his face projected onto huge screens all around the room.
- Michael's voice on the voiceover: "Something's wrong."

- Well, that's ominous. Could be referring to a number of things, including Aziraphale's behaviour, Jesus being missing (which we'll get to), the Book of Life being missing (which we'll also get to), things from Earth simply disappearing (which we'll *a/so* also get to), other angels/demons/humans causing issues. We can't yet know for sure, but what we do know is that yes, from Michael's point of view, a great deal is wrong.
- Metatron in the scene, clearly looking at someone he considers an intruder: "What are you doing there?"

00:42



- Front view medium shot of the Metatron at his desk, which is cluttered with pristine white scrolls and books. He seems to have been reading something judging from the sheet of paper by his hand.
- The Metatron is clearly very angry and with a raised voice says: "You know you are not allowed up here!"
- This implies whoever is up there has been told before that the place is off-limits.
- Shoutout to the group chat (you know who you are) for bringing various hypotheses to the table pertaining to the

identity of the intruder. The first, perhaps in this case most obvious person in question would be Crowley. After all, he has snuck into heaven before, and he's a demon and shouldn't be there, and he *knows* it. We also get Crowley in angel clothes later on. However, this seems like a red herring. If the scene so intentionally *omits* the identity of this person, the makers of the trailer are surely not callous enough to later just reveal who it is by showing Crowley The Demon in angelic garb.

- Some have said it's pre-Fall Crowley. I doubt this for two reasons. For the first reason, you'll have to walk with me for a bit. We know due to Agnes Nutter's prophecy for Aziraphale in S1 that he is a principality. We know due to Crowley opening a file from Heaven only accessible to, according to Muriel, "a Throne, a Dominion, or above", that he very likely used to be of a different angelic rank to Aziraphale. In the very first scene of S2 ("before the beginning"), Crowley and Aziraphale are both angels, and, as we now know, of different ranks. Despite this, they are both wearing almost the exact same outfit (very minor differences to the sleeve, view [this image](#) to compare). This implies that all angels at that time<sup>[4]</sup> wore garments in that vein. Including, probably, the Metatron, whose outfit in this cutscene is just *wildly* different. My second reason is simpler: I just don't think they'd put this important a flashback scene in the trailer. In both the trailers for S1 and S2, the flashback scenes included have consistently been very short and without dialogue, which makes sense, because the whole point of the trailer is to be fast-paced and invigorating, whereas flashbacks generally serve as a moment of resolution and reflection.
- Maybe it's Jesus. Maybe Jesus wants to meet with "a higher authority", as Aziraphale wanted in S1, because he

doesn't understand or approve of all the angelic plans he is subject to and probably a pawn in, and so he's looking for answers directly from God (who is, mind you, also his Parent). But maybe Jesus, established to be a *pawn*, isn't actually authorised to be as high up in Heaven as the Metatron, despite being the Son of God and also God Himself. Although I still can't really imagine anyone actually *telling* Jesus himself that he is not allowed somewhere in Heaven, as in I wouldn't actually expect him to *know* the he isn't allowed somewhere.

- Perhaps it's Muriel. In order to aid Aziraphale and Crowley on their journey, they've decided to try and help by doing some investigative work, as we also see them do later in the trailer. I'd assume Aziraphale has given them a promotion, but I doubt even their potential new rank is enough to warrant going all the way to the Metatron's office. They'd certainly be told they aren't allowed in certain places in Heaven, too.
- Another possibility is Aziraphale himself. Perhaps he needed something from the Metatron. Although, as he *is* the Supreme Archangel, I personally don't see why the Metatron would be *that* shocked to see him in that office.
- Finally (this one's a bit of a stretch), it could be Gabriel and/or Beelzebub. Now they'd *certainly* not be welcome at the Metatron's office, but they *do* also have a history of doing whatever the hell they want. Maybe they showed up to vouch for Aziraphale and/or Crowley! Although again with the "you *know* you're not allowed up here" - doesn't seem like the sort of thing one would say to either of them, again given their history and the fact that the Metatron wasn't all that surprised to see the person in Heaven itself, but specifically that part of it.

- The Metatron also has a new outfit, the first we've ever seen him in in Heaven. He's wearing an all-white outfit. It resembles a tunic made with a heavier weight fabric at the neck, torso and arms, but has fabric that drapes from it similar to an Ancient Greek himation or an Ancient Roman Toga<sup>[5]</sup>. (*Similar to. Not the same as, not by far.*) His legs are not visible, but it seems from the knee area that the fabric hangs down much like the previous ancient articles of clothing mentioned. This modern take on ancient clothing (worn mostly by higher-ranking citizens, and only on special or formal occasions) is a visual cue as to how the Metatron views himself - above everyone else (other than God I presume), and always one step ahead.

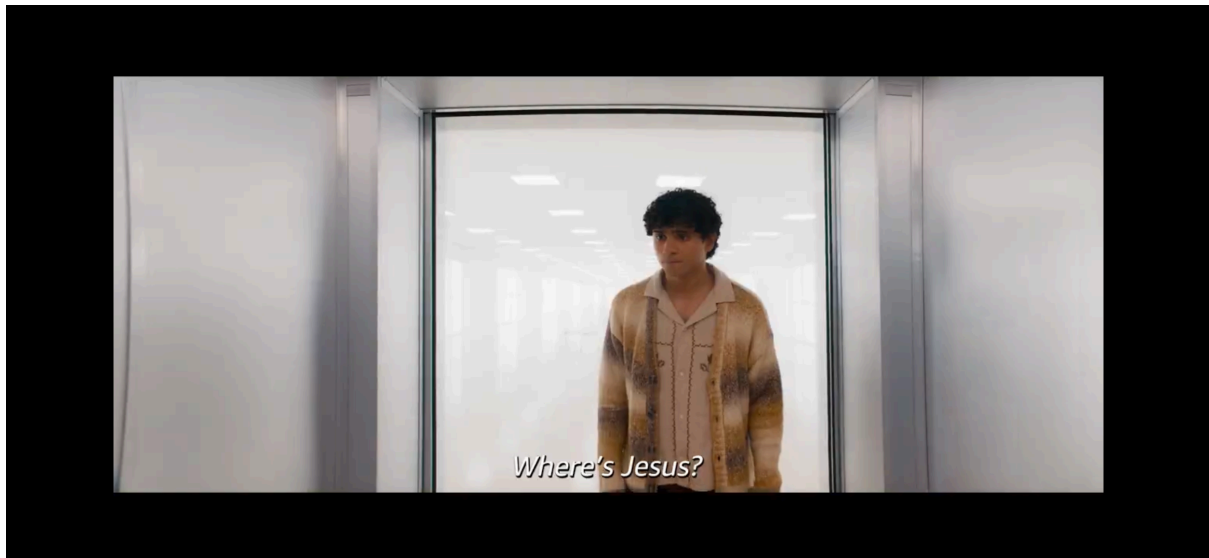
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- Birdseye shot of a city, probably London, but with many city blocks increasingly simply vanishing into thin air, leaving behind black voids.
- More blocks disappear as the camera keeps zooming out.
- An unknown speaker in voiceover: "Things are just disappearing."

- This corresponds with [that one x-ray from S2](#) with some concept art of all of London being destroyed, the bookshop the sole surviving structure in all of Soho. We don't really know the whole deal with that, though.

00:48



- The snippet we all went insane over!
- Medium shot of Jesus entering the lift in Heaven.
- Aziraphale's voiceover: "Where's Jesus?"
- The fandom was right! Aziraphale asking about Jesus' whereabouts means neither he, nor, it seems from his tone of voice, the person he is speaking to, know he took the elevator to Earth. Possibly, only Jesus himself knows this, since he seemed very distant from everyone else in Heaven in the previous shots.
- Jesus probably heard all the plans for his Second Coming, didn't like what the traditionalist angels were saying (that the world had to end), nor did he really seem confident in Aziraphale's ability to pull off his idealistic vision. Jesus probably realised that since he is the catalyst for the Second Coming, if he just takes matters into his own

hands, he could singlehandedly stop it. Optimistic!  
Probably doomed to failure, but I like his confidence.

- Also, this shot then cuts to the shot of Jesus pressing the “Earth” button - I think that one’s pretty straightforward so I won’t provide it here.
- I did see various people on Twitter bring up that there’s a tiny glimpse of an extra button *above* the “H” button standing for Heaven. Some people have theorised it’s the God button with direct access to Their presence, accessible only to Jesus as Their son. I’m saying it’s possible that it’s the button that leads to the Metatron’s office as seen previously, although I’m unsure as to why that would need an extra button since it does seem to still just be a part of Heaven.

00:51



- First Hell scene.
- Wide knee-level shot at an unfamiliar part of Hell. The camera is facing Dagon, who is with an Eric and another unknown demon (and another almost indistinguishable Eric in the background), who is talking to a sitting Crowley in the foreground, his back to the camera.

- Dagon, to Crowley: “They’ve lost him.”
- This refers to, as we’ve just seen, Heaven losing Jesus.
- How Dagon knows this and why exactly they are revealing this to Crowley is as of yet unknown.

00:52

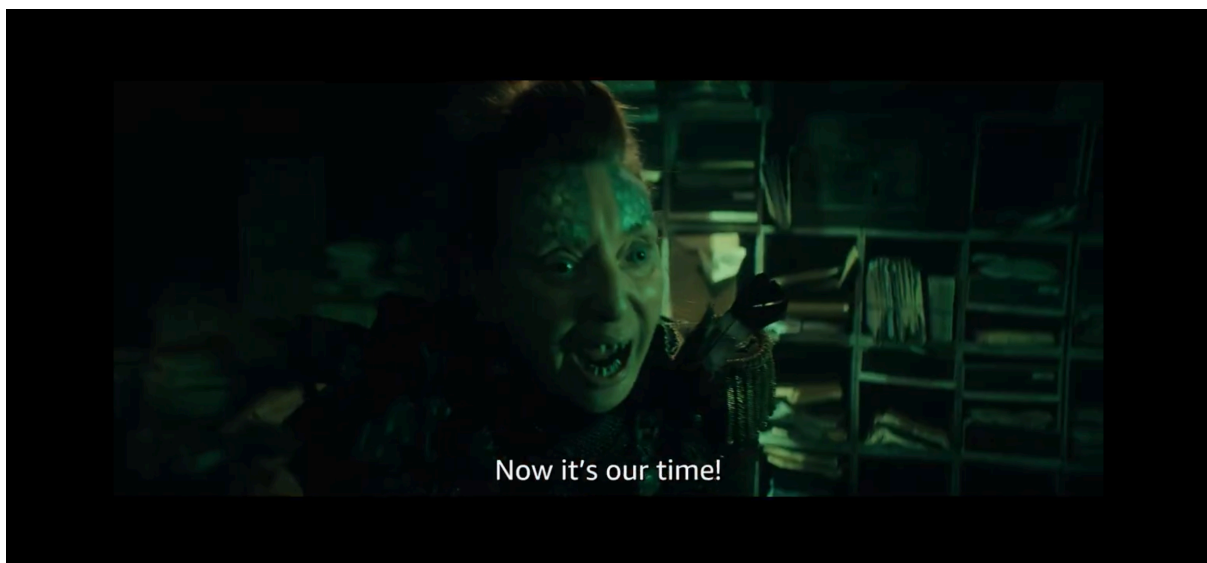


- Wide shot of Jesus in Soho.
- Soho is almost unrecognisable. Jesus, in this shot, is standing in the middle of Whickber Street between the Dirty Donkey pub and the market, which seems to be under construction (as a [lot of other places in Soho](#) also seem to be...). There are also flashing lights of many different colours, and though we do not know their origin, there had definitely never been anything of the sort there before. It all seems to have been driven to chaos or fallen into a state of disarray, with Aziraphale being gone.
- Jesus seems quite taken aback and overwhelmed. Even if he *does* remember his first life on Earth, the world has changed a lot, and not only is he surrounded by completely foreign things like cars and construction signs, strange clothing (which he himself now has to wear), and weird buildings, he’s right in the middle of somewhere

*anyone* would be overwhelmed in: a street with several different ongoing constructions, and involving flashing lights.

- Unknown speaker's (probably a Whickber Street resident) voiceover: "It's all gone bonkers!"
- Well, they couldn't be more right about that. I listed the problems introduced in the trailer [above](#).

00:54



- Closeup shot of Dagon alone.
- They seem to still be explaining it all to Crowley, saying: "Now it's our time!"
- "Our time" probably meaning "Hell's time". They don't exactly specify Hell's time for *what*, exactly, but we can infer from previous seasons that it's probably Hell's final victory over Heaven.
- Dagon probably sees how wrong it's all going for Heaven *and* the Earth, and realises it is an opportunity to uplift Hell, usually always the ones at the disadvantage. Hence the stress on the word "our" - Hell has never *had* a time; always the outcast underdogs. But not this time, at least not according to Dagon.

00:56



- Shot of the interior of the bookstore, at the near right of the main entrance. Aziraphale's back faces the camera in the foreground, and in focus is someone seemingly examining a book.<sup>[6]</sup>
- The unknown person (dressed similar to a demon, i.e. all black) is played by Toby Jones!
- Aziraphale, in his usual polite-but-slightly-unsure tone: "Can I help you?"
- This reads as a strange scene. So far, the only unwanted/unexpected visitors to Aziraphale's bookshop that we've seen have only been angels (and Shadwell that one time). This person, whoever they are, is clearly *not* an angel. If they're a demon, then the bookshop is no longer an embassy of Heaven.
- If they're human... what could they *possibly* want that justifies showing them in the trailer? If they're something else (like the Horsemen of the Apocalypse were), then *what?*
- Whatever it is that's up with them, they're not portrayed as particularly friendly.

00:57



- Same scene, a closeup of the mysterious person.
- They don't respond to Aziraphale's question, but instead wear a strange expression on their face.
- It looks either apprehensive or pitying. I'm not sure which would be worse.
- We as an audience are probably meant to be unsure what to make of this character as of yet.
- Heavy speculation, but they somehow seem like an inverse-Metatron to me.

00:59



- Same scene, a closeup of Aziraphale.
- Aziraphale looks quite expectant, especially after the lack of a response. He clearly doesn't really know what to make of this person either.
- Also, he's back in his regular clothes!
- The scene fades to black.

Intermission: This marks the halfway point of the trailer. So far, we've really not seen much of Crowley (y'know, the *other* main character besides Aziraphale?) other than in flashbacks. And after *that* cliffhanger from S2, at this point, I'm sure we were all thinking "okay, well, *that's* all well and good, but what happened to Crowley?" Well, we're about to find out. The first part of the trailer was to serve the main plot of GO3. Almost the whole of the second half? Well, that's for us the fans; it serves the emotional plot that holds the entire story together.

01:01



- Exterior shot of Crowley sprawled out in an alleyway, presumably on Earth.<sup>[7]</sup>
- Crowley is laying on a grimy sleeping bag, which implies the prolonged lack of a bed. Even his lone plant (of which he *used* to own many) seems neglected. Crowley's normally immaculate clothes are as dirty as the bag in which he is sleeping. A rat runs across the screen in the foreground.
- This begs the question: What on earth led him here?
- Perhaps he can't use the bookshop. The reason for this could be that once Aziraphale left the bookshop, it remained an Embassy of Heaven, but no longer under Aziraphale's own jurisdiction. Meaning Crowley can no longer enter.
- Perhaps Crowley *won't* use the bookshop. Maybe he feels it's too painful to reside in without Aziraphale (the interior certainly looks unkempt, as previously discussed).
- Either way, there's another layer to this issue: What happened to Crowley's (and then Shax's) flat? In the last episode of S2, Crowley specifically asked to have it back, and Shax (in her own way) agreed. Was there some sort

of demonic intervention that disallowed Crowley from having it anyway?

- And as a last resort (again), what about the Bentley? We see it later in the trailer, but it's possible it was either lost or had run away of its own accord (perhaps also due to neglect) during this scene.
- Or is Crowley just a drama queen and *purposely* homeless?
- Michael on voiceover, probably speaking to Aziraphale and referring to Crowley: "Why don't you ask your friend to help?"
- Well, if *Michael* is suggesting involving *Crowley* of all people... Heaven is clearly in deep, deep waters.

01:02



*Why don't you ask  
your friend to help?*

- Aerial shot of the same scene.
- This shot provides a better look at Crowley's surroundings. The walls around him are dirty and full of graffiti, there are several rubbish bins visible in the bottom right corner, as well as wires inelegantly going across the top of the shot. Sprawled around him seem to be several torn-up

newspapers, a paper bag, and an empty bottle of some type of alcohol.

- The alcohol here is probably the least surprising aspect, all things considered. After all, we've seen Crowley get absolutely hammered in S1, after he thought Aziraphale had been disincorporated and would be forced to fight for Heaven. We've never seen him in *this* state before, though, in such a run-down part of town, filthy, homeless, Bentley-less, and with just *one* plant.

01:03

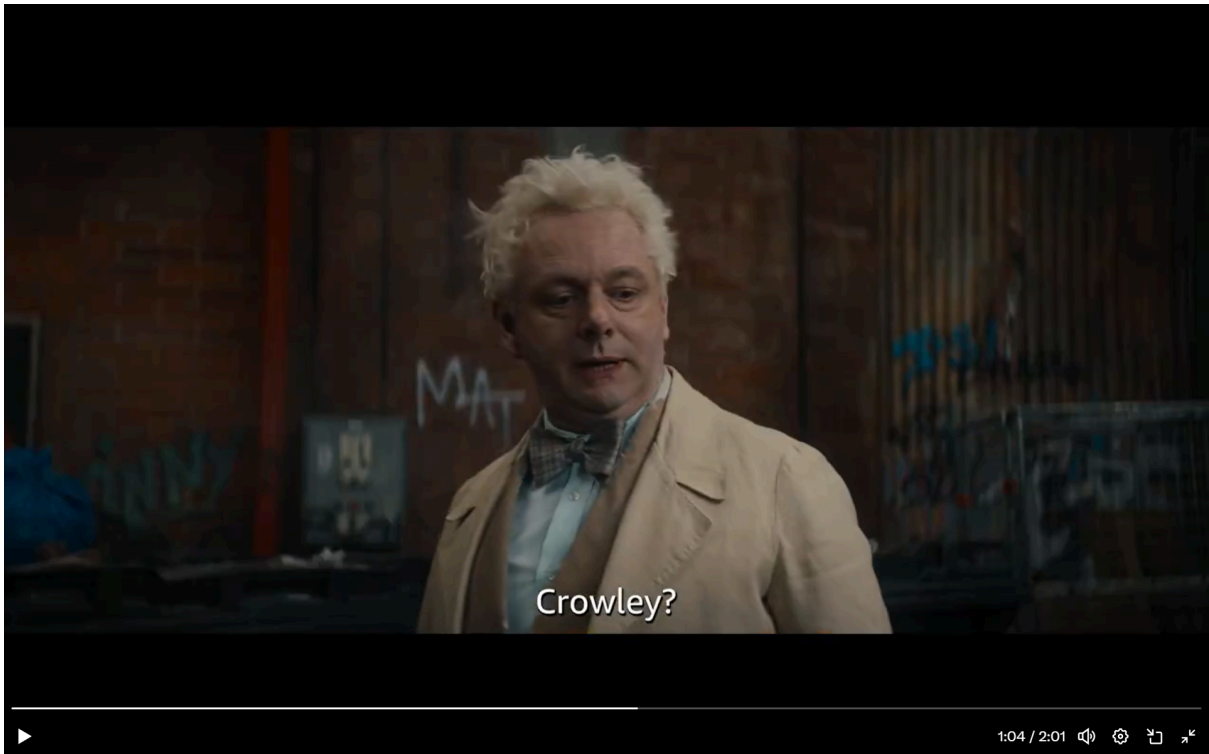


- Exterior shot of Whickber Street. Aziraphale appears in a flash of light between the record store and the coffee shop.
- This is the first scene in which it becomes very apparent that Whickber Street has become very different from what we are used to, especially compared to the almost immaculate streets and weather seen in S2.
- Some shops have changed, and there is a small grocer outside the news agency who was not there in previous seasons. (See [this Tumblr post](#) explaining some of the

changes to Soho between GO2 and GO3 for more details.)

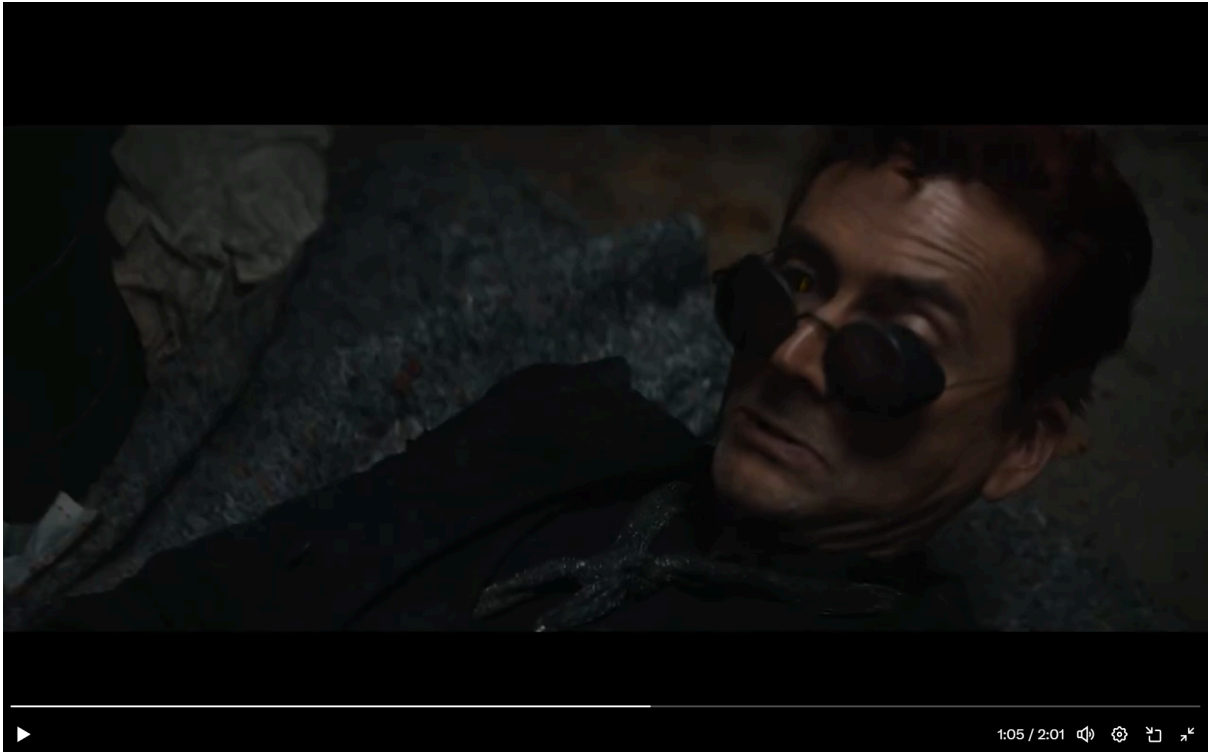
- There is also a lot of construction work going on, as seen by the big red “ROAD CLOSED” sign behind Aziraphale and the huge cogs drawn on the screen. It also creates an environment that is constantly dusty, as seen by the grime on the buildings and cars. The fact that there is fresh dust there despite the freshly wet roads implies that the construction work is constant.
- The coffee shop is still open despite all this (see the “café open” sign).
- New bins seem to have been added between the record shop and the bookshop, contributing to the general feeling of dirtiness.
- The fact that Aziraphale, in this scene, flashes onto the Earth despite having taken the lift up to Heaven last time, and taking the lift back down with Crowley later in the trailer suggests that with his position as Supreme Archangel, he has newfound power he did not previously possess. After all, every other angel that has been able to simply materialise on Earth has always been an Archangel.

01:04



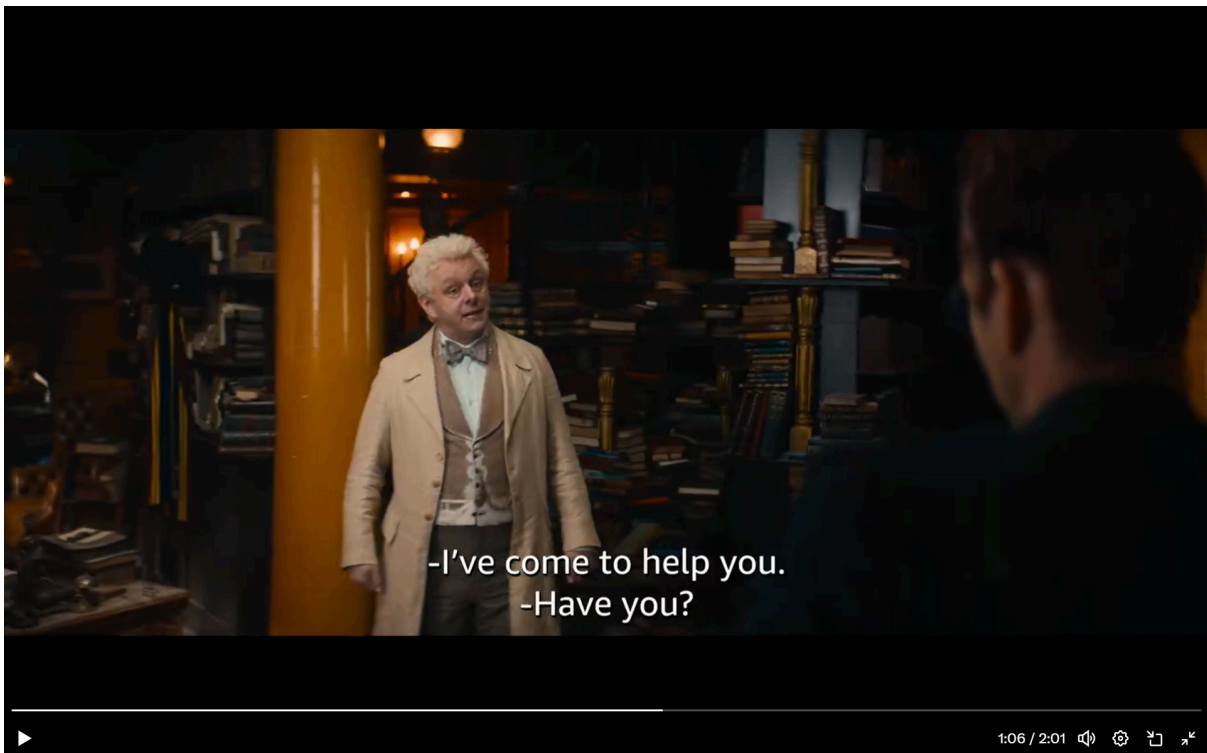
- Exterior medium closeup of Aziraphale by the alley Crowley was previously shown in.
- Aziraphale is wearing his usual clothes. Clearly, he doesn't think he needs his Supreme Archangel uniform when on Earth.
- The walls behind him are also full of graffiti, and there are random objects on the street. This doesn't look like a part of Soho we've seen in detail before, but the brickwork does match that of the courtyard behind the Dirty Donkey pub. If true, [this Crowley still](#) with possibly a glimpse of the Bentley was shot at this same location.
- Aziraphale, spotting Crowley on the ground: "Crowley?"
- Aziraphale is clearly as surprised to see Crowley there as we all were.

01:05



- Medium closeup of Crowley lying on the ground in that same alley. He looks up in alarm at the sound of his name, spoken by Aziraphale no less.
- This is the first good look at Crowley's face (and hair!). The lighting contributes to this effect, but his hair seems darker than in previous seasons. His glasses (which changed from having silver side shields to black ones midway through S2) have remained the same. His neck tie, however, which used to be light grey, has changed to a dark grey with silver threads running through it.
- Crowley's outfit is also dirty, probably from sleeping on the streets.

01:06

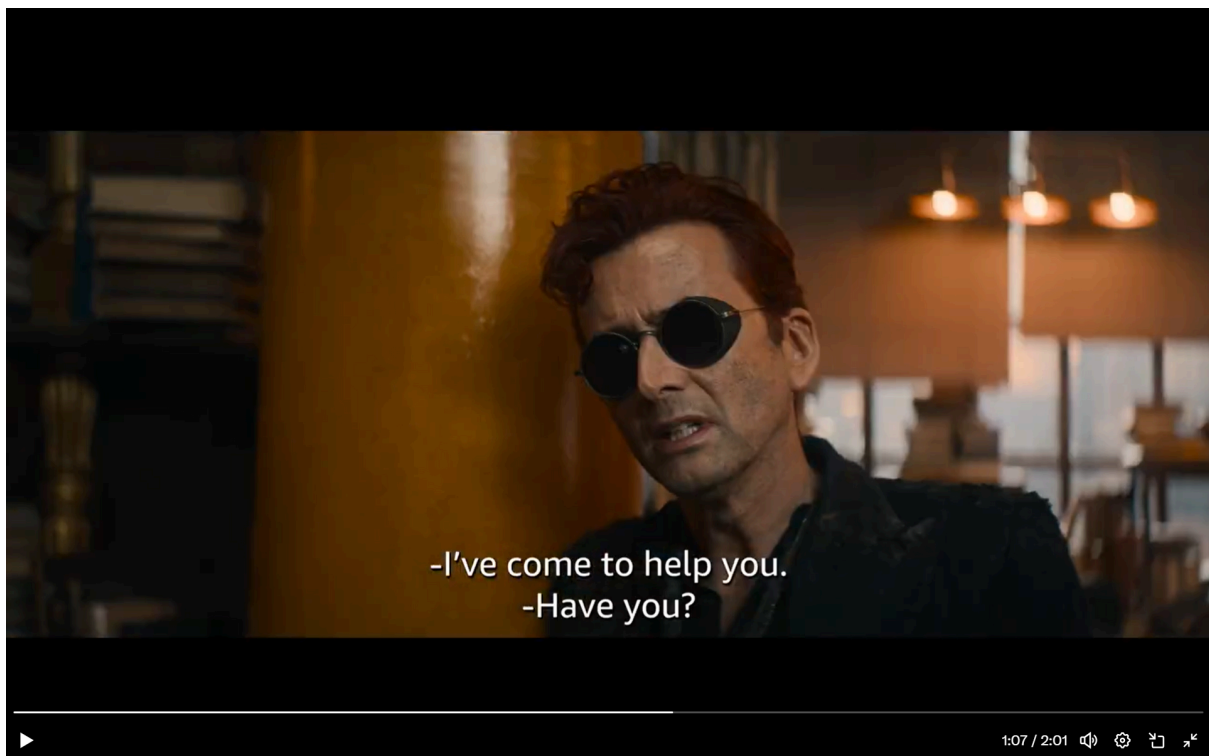


- Interior shot in the bookshop. Aziraphale is in the centre frame facing the camera. Crowley has his back to the camera out of focus in the foreground and off to the right of the screen.
- The first good look at the bookshop after Aziraphale's presence has thawed it a bit. It still doesn't seem to be as warm and inviting as before, with it still being more cluttered than usual with books.
- Crowley and Aziraphale are standing on opposite ends of the main circle in the bookshop. Whilst Crowley is leaning on the closest right pillar, Aziraphale is by the furthest left-hand pillar, both relative to the entrance of the bookshop.
- Aziraphale, to Crowley: "I've come to help you."
- Now, this isn't strictly true, at least from what is implied in the trailer. It was Michael, as we had heard, who had suggested Aziraphale seek Crowley's help, implying that this is in fact what Aziraphale came to do, rather than helping Crowley. This is backed up by the fact that

Aziraphale seemed quite surprised to find Crowley in that state: how could he have come to Earth to help Crowley if he hadn't even known what Crowley is up to?

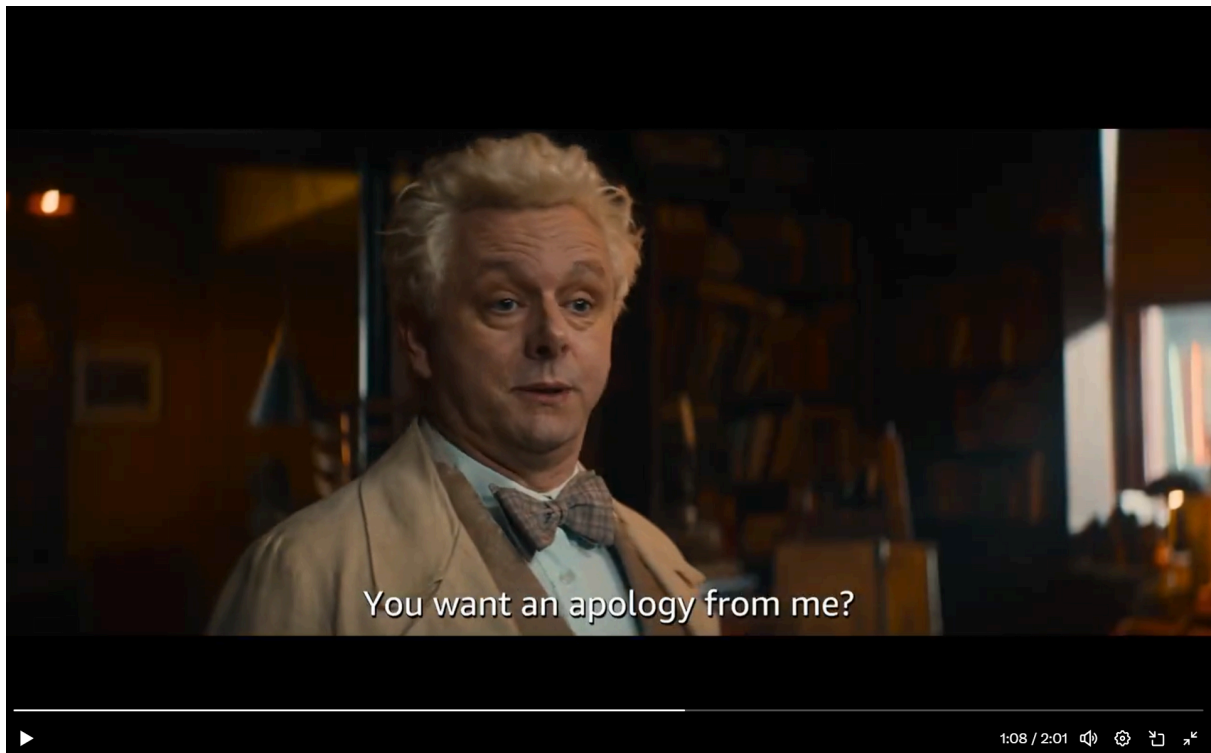
- This could also refer to something else, though. Earlier on, we see Dagon explaining to Crowley how Hell could get an upper hand using this whole situation. Perhaps Crowley agreed to help, and perhaps Aziraphale somehow knows about this, and is offering to help in that matter.

01:07



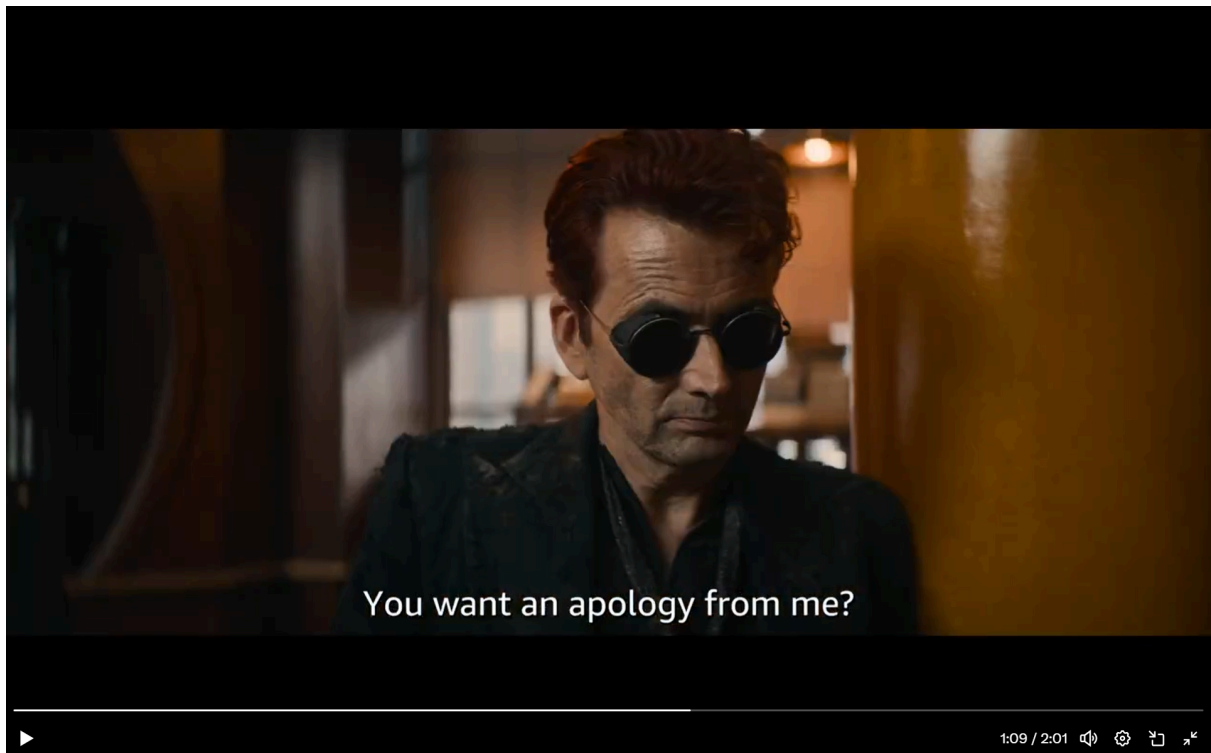
- Same scene, closeup of Crowley.
- Crowley, snappily to Aziraphale: "Have you?"
- Crowley's clipped tone and physical distance suggests some animosity and probably also some disbelief towards Aziraphale. Crowley is probably also pretending to be angrier than he really is, though, or else he wouldn't have come back into the bookshop with Aziraphale.

01:08



- Same scene, closeup of Aziraphale.
- Aziraphale, slightly exasperatedly to Crowley: “You want an apology from me?”
- Judging from Aziraphale’s position in the shop, now further away from the pillar, as well as the slightly abrupt transition in dialogue, this is further ahead in the same scene as before, having skipped some other conversation in between.
- This could be a setup for Aziraphale’s go at the apology dance.

01:09



- Same scene, closeup of Crowley.
- He has now moved to the other pillar closest to the entrance, to the left of it.
- At Aziraphale's offer of an apology, he glances up from staring a hole into the floor.
- What I'm guessing happened is that Aziraphale made a suggestion of some kind, and Crowley actually thinks it's kind of brilliant, but isn't willing to so easily let Aziraphale get away with hurting him like that just yet, hence Aziraphale offering to apologise.
- Fade to black. [\[8\]](#)

01:11



- Interior shot of Crowley driving the Bentley, and Aziraphale in the passenger seat, the camera angled inward by Aziraphale's shoulder.
- Clearly, they've come to some sort of an agreement to work together following the previous scene, and need to drive somewhere together to achieve their goal (much like in S1).
- Crowley, his head angled towards Aziraphale: "You could have avoided all this."
- It's unclear what exactly Crowley means by this. Either he means Aziraphale not going to Heaven would have meant all of the existing problems could have been avoided. Or, he means Aziraphale could have tried harder to avoid all this as Supreme Archangel (although, especially since we all know Crowley never even really believed Aziraphale could change anything in Heaven, I don't think it's very in-character for Crowley to rub it in Aziraphale's face like this, so I think he meant the former).

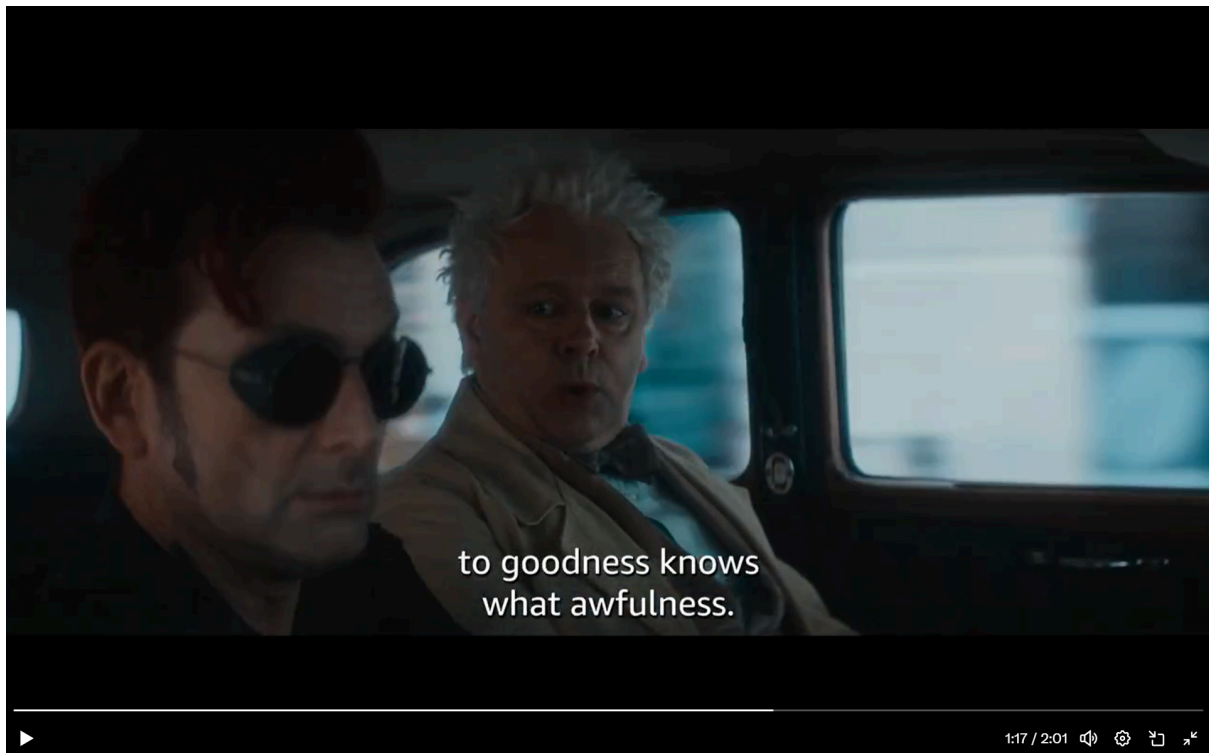
- Either way, Crowley is wrong, even though he still clearly thinks he's right. Heaven would have found a way to try to start the Second Coming with or without Aziraphale, which would ultimately have affected both Aziraphale and Crowley at some point anyway, and most of the other problems introduced in the trailer would still probably have happened, and it still would have been up to Crowley and Aziraphale to face them to save the world.
- Aziraphale has his eyes closed, and shoulders tensed, with an uncomfortable expression on his face. He is dealing with many things at once: the physical discomfort of Crowley's driving skills (or, well, driving *habits*), and he's also probably trying to find a way to articulate his response and make Crowley see his side for once.

01:11

- Another S2 flashback: Crowley turning away after Aziraphale's response to the kiss, and then Aziraphale's wretched expression trying to process it.
- Crowley, in voiceover, carried over from the previous scene in the Bentley, to Aziraphale: "I asked you to come with me."
- Crowley still doesn't understand why Aziraphale chose Heaven over him, and he holds it against Aziraphale.

01:12-01:14, 01:15, 01:17

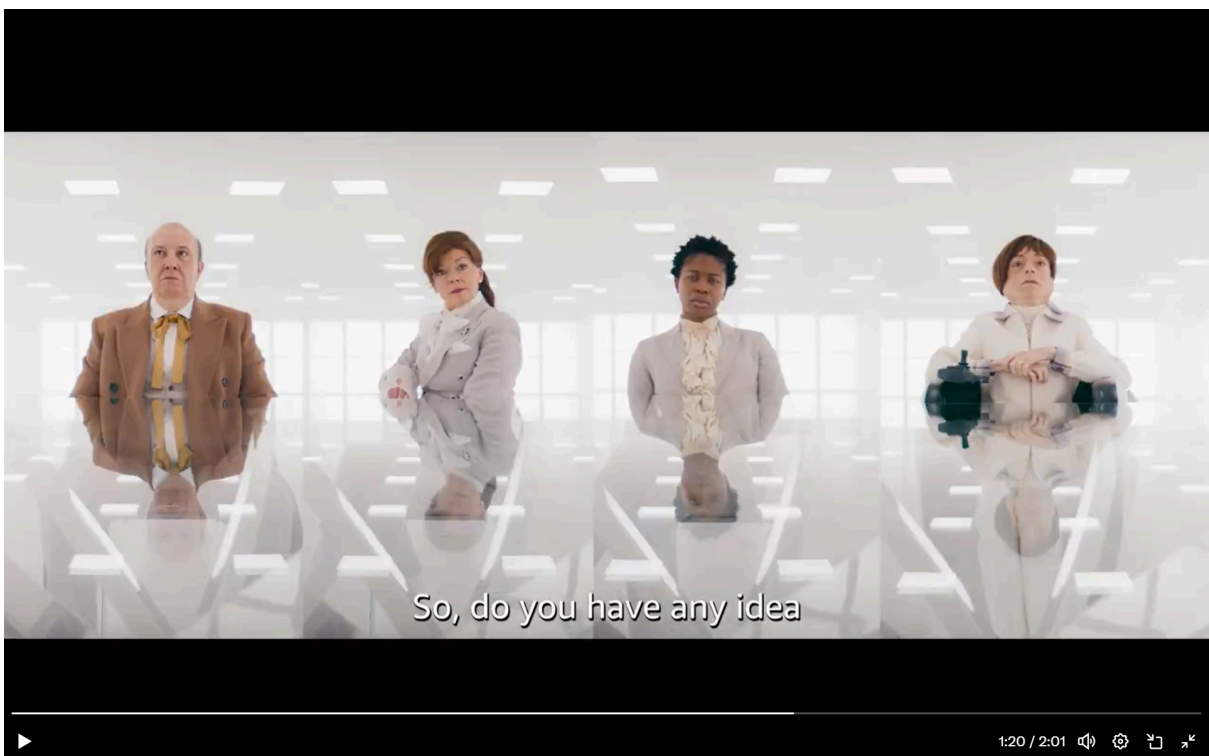
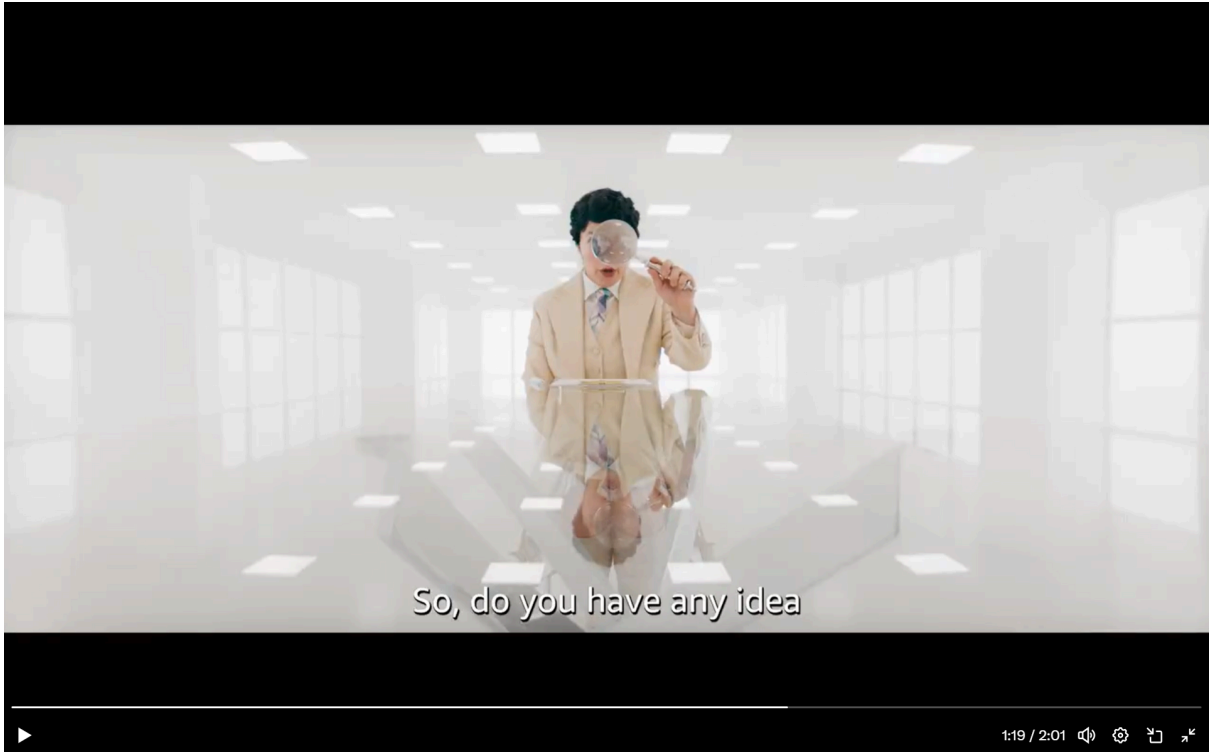
- Continuation of the flashback as described above.
- Then, a shot very similar to 01:11, but with Aziraphale now fully gesticulating. Then:



- Same Bentley scene, now shot from the opposite side.
- Aziraphale has relaxed a bit, clearly more immersed in justifying himself. Crowley is looking fully ahead now - something quite out-of-character for him, really; the only other time he's done that is the S2 credits - which goes to show that he does *not* appreciate what is coming out of Aziraphale's mouth right now.
- Aziraphale, voiceover to on-camera throughout this segment, desperately trying to make Crowley understand: "How could we have been happy knowing that we were leaving all these people to goodness knows what awfulness?"
- Aziraphale knows he wouldn't have been able to live with himself having done nothing, having not even tried to save the earth from a grizzly fate. Crucially, though, he also knows Crowley well enough to know that *he* wouldn't have been able to live with that either, that they would have probably returned with a guilty conscience and absolutely

hopeless odds to actually do anything against the Second Coming, having run away first.

01:19-01:25

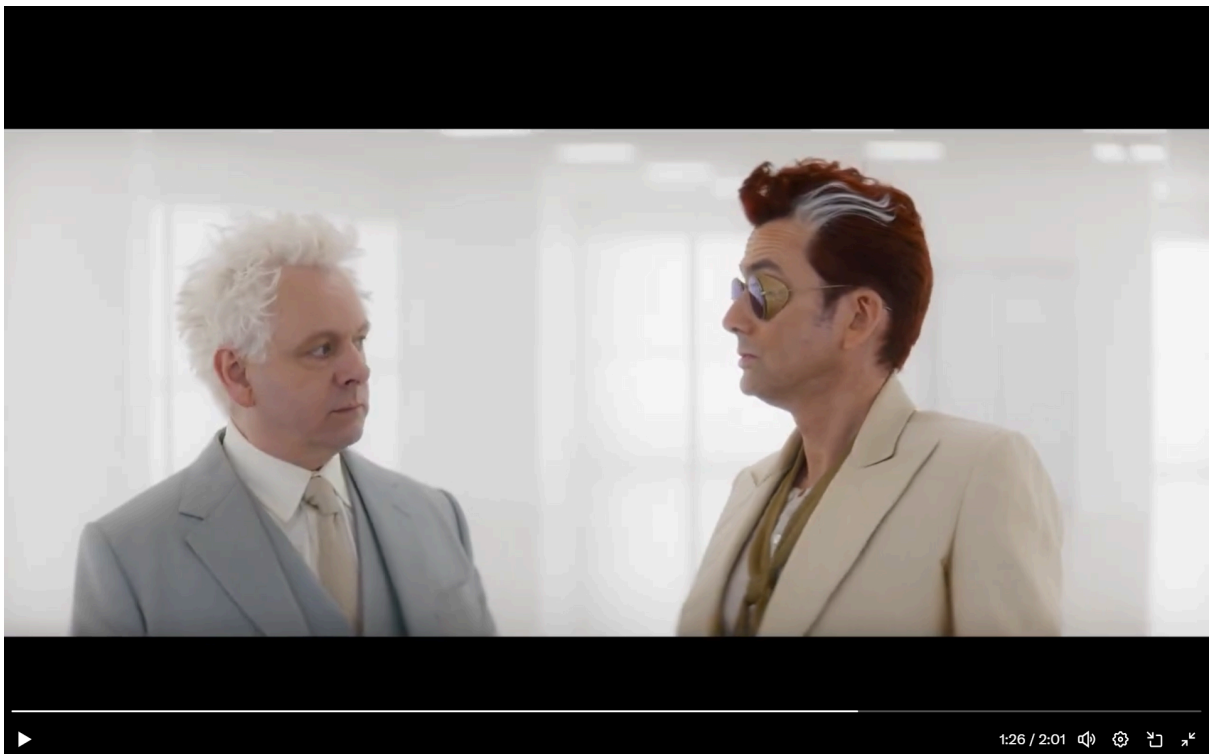


- New scene. Interior of Heaven, alternating between two shots between the timestamps.
- One of those shots shows one end of a glass desk in Heaven. Muriel sits there with a magnifying glass (probably just for the effect) and a notepad.
- The other shot is a row of four conjoined images of various angels sitting at the other end of the desk, each apparently involved in Muriel's investigation. In order from left to right: Sandalphon, Michael, Uriel and Saraquael.
- Muriel: "So, do you have any idea where the Book of Life might be?"
- The Book of Life, as established above, is a vital instrument of the Second Coming. It being missing is dangerous, not just to Heaven's plans, but also to Aziraphale's plans, or even Hell's plans. It's an instrument which, if in the wrong hands (malicious and powerful), could cause a great deal of destruction. This situation warrants Heaven, Muriel and Aziraphale working together to try to find it, although when it is found who will get to keep it will probably be another hassle to figure out.
- This is speculation, but I can't help but think this particular problem has something to do with the mysterious figure from before the halfway point.
- Sandalphon seems quite angry. He probably isn't used to being questioned, and especially not by (someone that used to be, but has now probably been promoted from) a 37th class Scrivener. From what we know of him, he spends most of his time in Heaven anyway and is therefore unlikely to know the whereabouts of the Book of Life.
- Michael seems quite exasperated. She probably feels she is wasting her time sitting here and answering Muriel's questions rather than investigating by herself. We know

from previous seasons that she is quite content to do things on her own, for example keeping tabs on Aziraphale's activities on earth to show Gabriel in S1.

- Uriel seems bored. They probably know this interview with them or any of the other angels won't actually amount to anything. They're honestly probably wondering how Heaven hasn't been chastised by God Himself at this point, considering how disastrous it is at everything. All that is to say, they probably don't know either.
- Saraquael is the only one shown to provide a verbal answer: "Of course I don't."
- The usage of "of course" implies not only that Saraquael herself probably doesn't know (or if she does she's willing to lie very blatantly about it), and that Saraquael doubts *any* of the angels know, because if someone did, they would have spoken up by now.

01:26



- Closeup shot. Still the interior of Heaven, but it's unclear whether or not this shot is part of the previous scene or not.
- If so, Crowley (dressed as an angel) and Aziraphale, both in Heaven, have just borne witness to the interviews, and they turn to look at each other in slight alarm.
- If not, this reaction was caused by an unknown event.
- From this small gesture, things already feel much warmer between them than previously in the trailer.
- Aziraphale's outfit, now that he is back in Heaven, is back to his uniform as Supreme Archangel.
- Crowley's angelic outfit is, this time, *really cool*, for lack of a better term. And it's *very* similar to his regular outfit, which to me raises some flags. When Crowley infiltrated Heaven in S2, he changed his outfit to only very roughly match an angel's outfit. Angels normally wear business casual in light colours, whereas Crowley's outfit back then consisted of a tracksuit and a silly headband in light colours, as if to mock the angels. This time, however, Crowley's angelic outfit is very similar to that of his usual wear, but in light colours. The designs of the suit, glasses, and necktie have been retained from his demonic outfit, only with angelic colours. This, to me, implies that this time, he isn't just pretending to be an angel. That outfit? It's still him, it's still *Crowley*, but just an angel version.
- I *do* think, though, that even if he did get turned into an angel for whatever reason, it would have only been temporarily. I've seen it be pointed out by various people on Twitter that the white streaks in his hair resemble devil horns, which probably is a nod to his true nature, so even if he is *technically* an angel, he's still the same person with the same experiences.

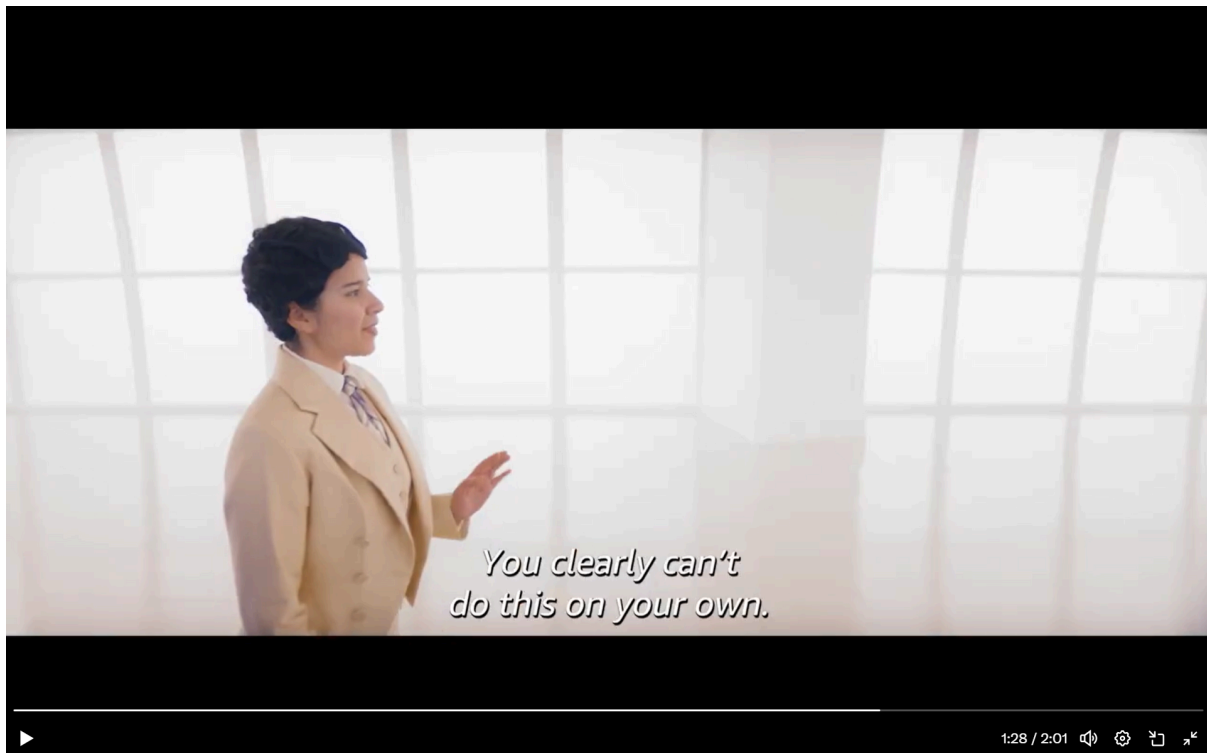
- As for why Crowley even is *in* Heaven, let alone possibly as an angel? Your guess is as good as mine.

01:27



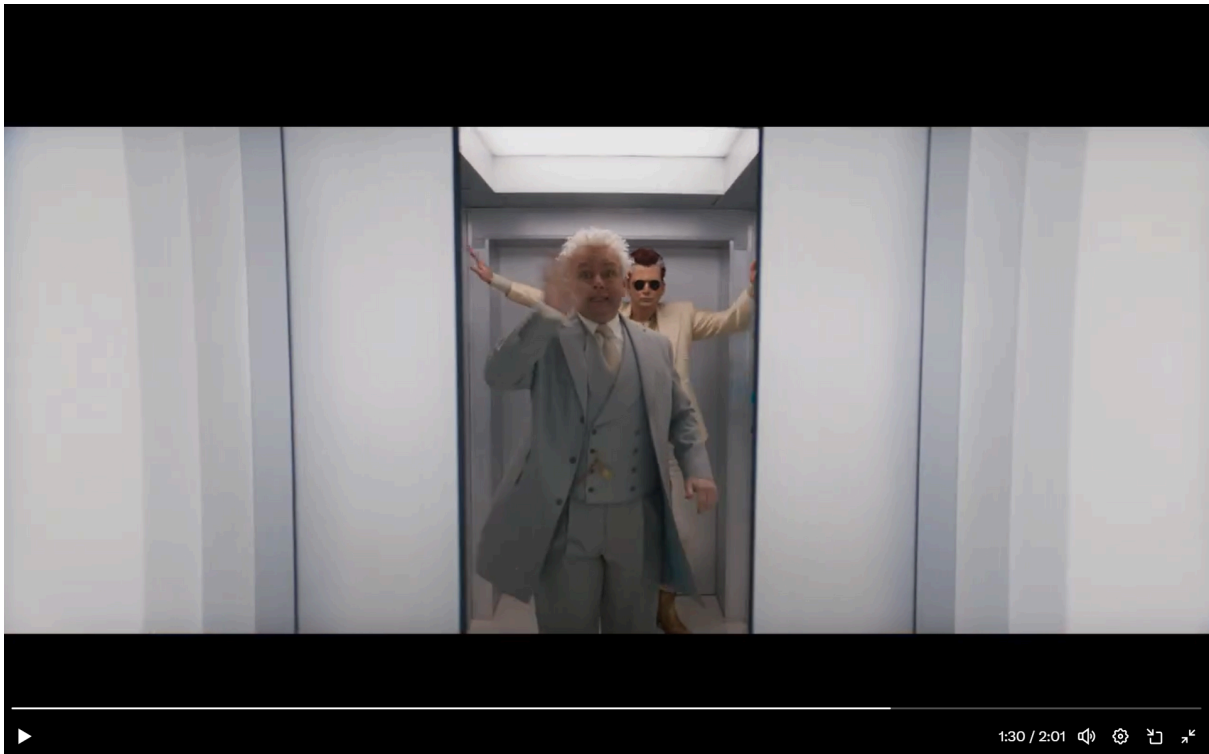
- Same scene, but from a different angle and a medium view shot.
- Crowley is completely turned away from the camera, and Aziraphale partially is. Crowley is beckoning for Aziraphale to follow him.
- The lift to access the other floors (Earth, Hell, the mystery floor) is visible in the background, which is clearly what they're headed towards.
- Crowley: "Angel, time to go."
- The familiar pet name/accurate descriptor of "angel" is back! This establishes that by this point, Crowley has warmed up to Aziraphale again significantly. Enough to even actively move forward whatever plan they've made by bossing Aziraphale around again, it seems.

01:28



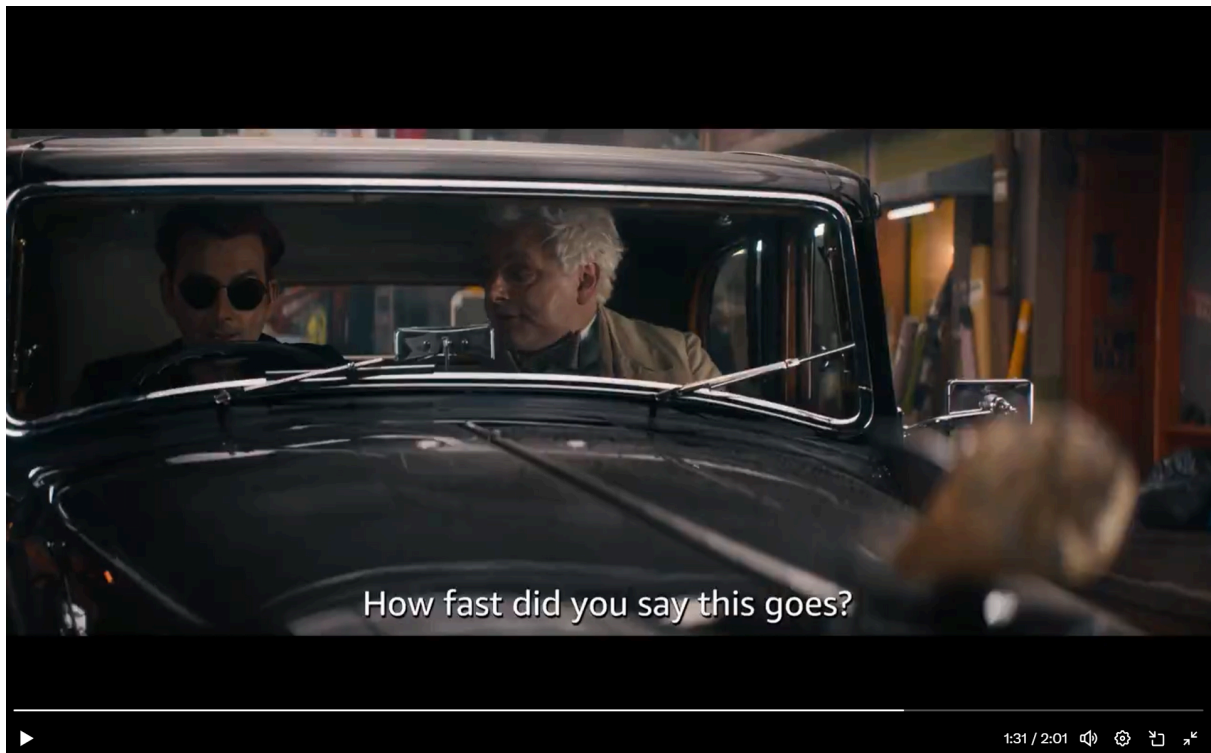
- Same scene. Side view shot from above of Muriel waving.
- Muriel is waving a meek goodbye to Crowley and Aziraphale, who, as previously seen, are heading towards the lift in a hurry.
- Crowley, in voiceover: “You clearly can’t do this on your own.”
- This might on one hand be referring to just Muriel, who is the only one we see actually carrying out an investigation into the Book of Life, being unable to solve it all by themselves. This is further solidified by the visual Muriel all on their own in the shot.
- On the other hand, though, Crowley might mean the angels generally won’t be able to handle all this on their own.

01:30



- Later in the same scene. Shot from outside the elevator. Crowley stands in the back of it after having pressed the “Earth” button, while Aziraphale stands right by the door, both facing the camera. The doors close.
- Aziraphale is waving an enthusiastic goodbye to (presumably) Muriel.
- Crowley stands in the back. [This tweet](#) can tell you more about the way he is standing.
- This shot, to me, well and truly reestablishes that it’s Crowley and Aziraphale vs. the world again, just like in S1. It’s something about the dynamics of the shot. Crowley pressing the button as Aziraphale gets ready to wave, then Aziraphale frantically waving as Crowley stands calmly in the back, then the doors shutting. They’re finally dancing together again, like a well oiled machine, like two halves of a whole.

01:31

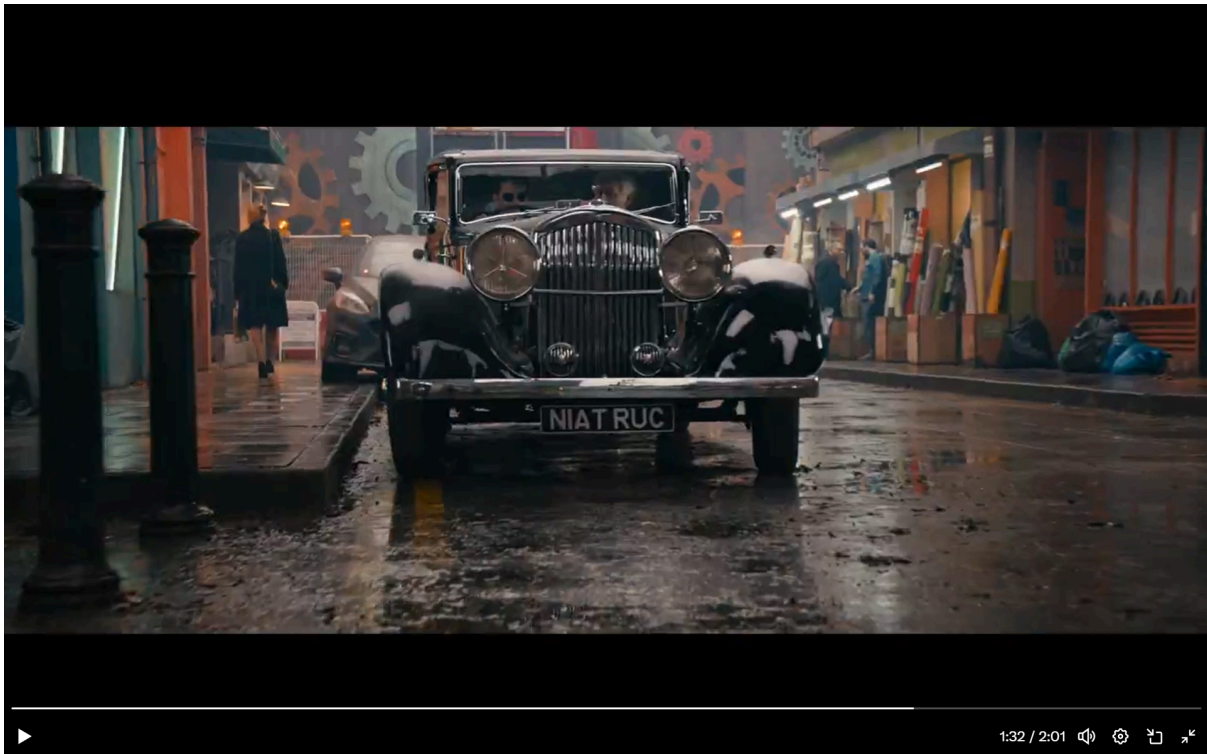


- Exterior shot of the Bentley on Whickber Street, across from the record store. Crowley sits in the driver's seat, and Aziraphale in the passenger seat once again.
- They're both back in their regular Earth clothes.
- There is a leaf on the hood of the Bentley, out of focus in the foreground. Seems like a strange detail to me, but just probably alludes to the autumnal season.
- Construction equipment is visible on the street by the shop next to the record store, behind the car.



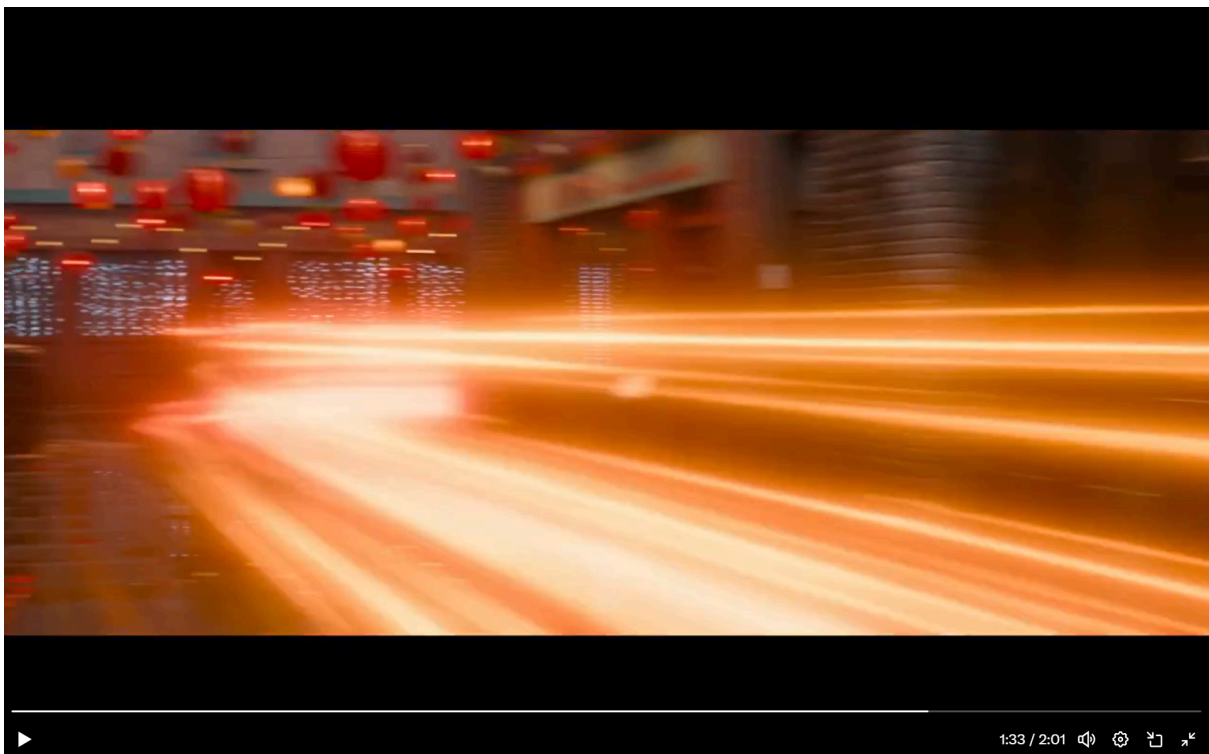
- Interior shot of the Bentley, now, with the camera facing inwards from Crowley's shoulder.
- Aziraphale looks quite terrified, and Crowley looks about as bothered by this as usual.
- Aziraphale: "How fast did you say this goes?"
- This is, whether intentional or not, a callback to a scene from S1 set in 1962 that also took place in the Bentley. In it, Aziraphale says: "You go too fast for me, Crowley."<sup>[9]</sup> Notably, Aziraphale refuses Crowley's offer to take him somewhere in the Bentley.
- Now, it seems, Aziraphale is willing (as he has often been since that 1962 scene), though still apprehensive of the *literal* high speed Crowley plans to take them with.

01:32



- Exterior shot of the Bentley, now from the ground.
- The wet filth of the streets are very accentuated in this shot, as well as the bin bags and the haphazardly parked car behind the Bentley. The streets are almost empty, with a sole exception off to the left side of the screen (and Aziraphale and Crowley in the Bentley). It's quite eerie and unsettling, especially in contrast with the spotless Bentley which once upon a time fit right into Whickber Street.
- The “NIAT RUC” numberplate on the Bentley is shown very clearly in this shot. It spells the word “curtain” backwards, and is supposed to stand for “the final curtain”, i.e. the last time the curtain drops after a theatre performance. This might be nothing, but I do think it's fitting in the context of GO3, which is in many ways the final curtain of Good Omens - the definitive end.
- This is followed by a brief shot of Crowley's foot slamming the accelerator pedal of the Bentley as a show-not-tell response to Aziraphale's question.

01:33



- The camera follows as the Bentley rounds the corner from Whickber Street into the Street between the bookshop and the Dirty Donkey, then stays put as the Bentley rounds yet another corner onto the street by the Chinese restaurant.

- If you've read the Tumblr post linked [above](#), you'll notice that some changes to Soho are visible.
- Something unmentioned in that post (due to lack of information at the time and not any fault of the author), is the travel agency ("Beyond Soho") two shops over from the coffee shop, which also didn't use to be there. It is implied to be somehow important in GO3, though, because the shop is partially visible in the rubble beneath Aziraphale's ledge on [the GO3 poster](#).
- We've never seen the Bentley travel quite this fast before. This is probably because Crowley has never *needed* to have it go this fast before, even in S1 when driving to the literal end of the world (although, granted in that one he was quite busy imagining the car was still intact in the first place). But if he needs it to go even faster this time, well. The stakes are higher than ever.

01:34



- Text: "MICHAEL SHEEN". [\[10\]](#)

- Same font and glow effect as before.
- In the background, a large asteroid covers the right half of the screen, moving through space.
- The space theme is really being driven home by being the background of all the text. Perhaps this is a reference to Gabriel and Beelzebub, who famously ran away to Alpha Centauri at the end of S2. Maybe a cameo is on the cards?

01:35

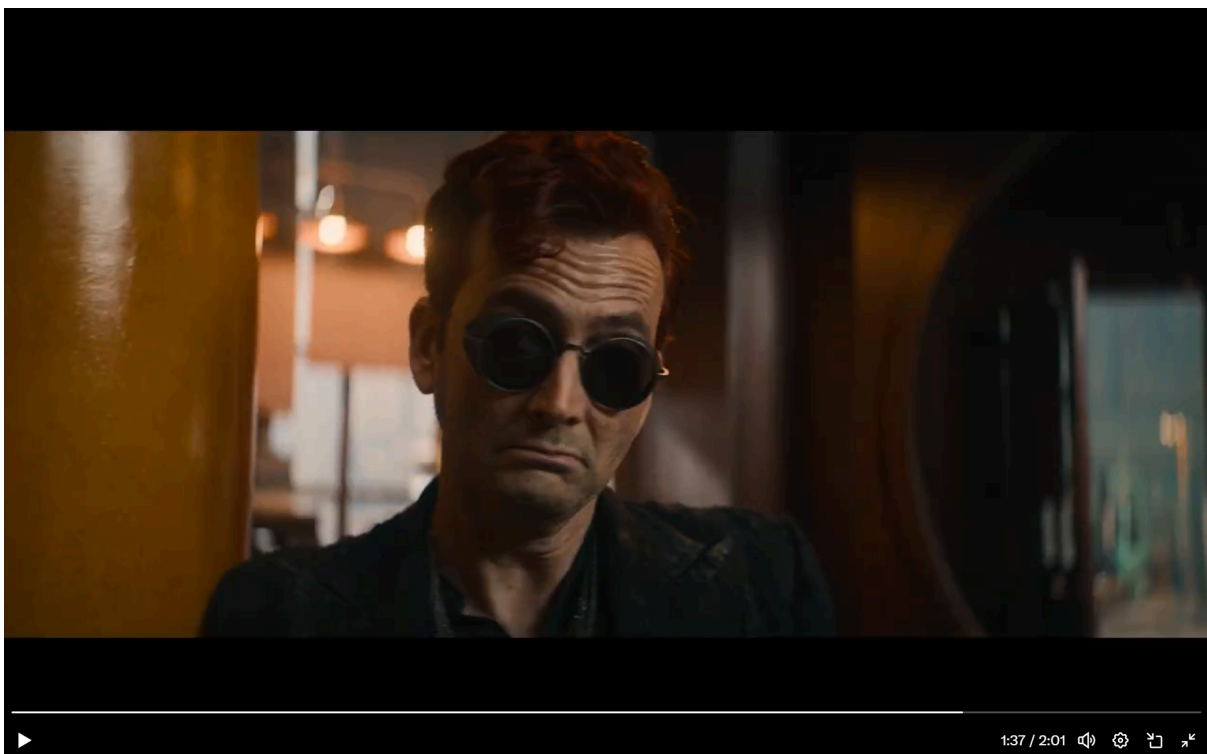


- A medium closeup of Aziraphale in the bookshop. He is standing between the main space and his desk, close to where Crowley stood during the Confession Scene in S2.
- Aziraphale, to Crowley: “Crowley, this is bigger than you and me.”
- Aziraphale doesn't think it would have been the right thing to do to run away with Crowley, having abandoned the Earth to whatever fate Heaven subjects it to, even after time away from Crowley. He truly believes in his mission,

and isn't thinking on an individual level (i.e. himself and Crowley, or Gabriel and Beelzebub). He knows that no matter who you are, if one is not on Heaven's side then its shadow will follow wherever one goes, even in Alpha Centauri or beyond. He can't just sit back and let it happen, can't let either himself *or* Crowley *or* the rest of the humans live in fear forever.

- This is probably a snippet from the conversation that happened between 01:06 and 01:11.
- Aziraphale is in a different place yet from either of the places he was in those shots, and, as we'll see in the next shot, so is Crowley.

01:37



- Crowley is now on the other side of the same pillar as in 01:07, in the same scene (note the dirty clothes).
- The bookshop door is flung wide open, *which just never happens*. This lackluster detail shows they're both *very* preoccupied with the conversation at hand than with

anything else at the moment, even something that would take only a second to do.

- They're both also moving around during this conversation, as we've seen. Strangely enough, Aziraphale more so than Crowley. While Aziraphale moves from that original pillar, to the space by his desk, then back towards the pillar but a bit further ahead from it, Crowley only moves from one side of his original pillar to the other pillar near the entrance. This might seem like I'm listing redundant information, but it just feels *strange* to me. Usually, Crowley is the one moving about everywhere whilst Aziraphale tends to stand in one spot. This reversal of the roles makes the conversation feel strained and unnatural in the context of Crowley and Aziraphale.

01:38



- Text: "DAVID TENNANT".
- Same font and glow effect as before.

- The background is tinted red, and it depicts a stylised planet with an asteroid belt, and two giant spiders going down the side of it.
- The stylisation suggests this (plus the other space backgrounds) might have something to do with the opening sequence. The S2 opening sequence also took place partially in space.

01:39



- Closeup shot of Crowley driving the Bentley, with the camera facing inwards from outside the windshield (judging by the glass reflections). Part of the same scene as in 01:11
- Crowley, to Aziraphale, who isn't shown in the shot but is sitting in the passenger seat: "You still don't get it, do you?"
- Possibly a callback to what Crowley says before the famous kiss: "I think I understand a whole lot better than you do." He seems to think he *still* understands Heaven's

whole offer, this whole situation, better than Aziraphale does.

01:40



- Same shot as in 01:11.
- Crowley, continuing: “You can’t change anything!”
- What Crowley means by this is that Aziraphale is simply a device Heaven is using and trying its hardest to control in order to see through its plans (the Second Coming). Aziraphale can’t dismantle an entire system and millenia of conditioned thinking all by himself, even in a position of relative power, and especially when the conditioning hasn’t even left his *own* head entirely.
- He has a point there. However, Aziraphale could never have just given up on the possibility of a better existence and done nothing, and especially not when he still intrinsically believes that Heaven is still inherently Good, but just misled.

01:41



- Text: "Prepare For".
- Same font and glow effect as before.
- The background again depicts a stylised planet, but the asteroid ring this time seems to have been replaced with a motorway for cars.
- The density of cars on the motorway is reminiscent of the traffic jam on the M25 in S1.

01:43



- Closeup shot of Aziraphale in the bookshop. This seems to be part of the same scene as in 01:06 and in 01:35.

- Aziraphale is in a different spot in the bookshop yet again in this shot.
- Aziraphale, to Crowley: "I was trying to do the right thing."
- Doing the right thing has historically always been very important to Aziraphale. This very thing has led him to grapple with his morals throughout the ages: sometimes, what was expected of him courtesy of Heaven, and was told was the right thing, didn't align with what Aziraphale knew in his heart was right - and this has caused him a lot of noticeable turmoil in the past, most notably at the end of the Job minisode, where he blatantly lied to the other angels to do what he thought was actually right, even though he thought he'd go to Hell for it. This establishes that Aziraphale is willing to go to great lengths and make grand sacrifices just so he is able to do the right thing. In this case, the right thing to him was to at least try to avert the Second Coming. This is something he has been trying to make Crowley see for the duration of this trailer.

01:44



- That one shot we all lost our minds over.

- Closeup shot of Crowley in the bookshop, with part of Aziraphale's back out of focus to the right of the screen in the foreground.
- Crowley has his sunglasses off in this shot, which is a sign of great vulnerability from him. He wears dark glasses not only to draw less attention to his snake eyes, but also as almost a physical shield between himself and the world. This became apparent during the Confession scene of S2, in which, after being told by Aziraphale that "nothing lasts forever" after having literally poured his soul out for the very first time, and with unshielded eyes, Crowley puts back on his glasses and physically walks away.
- Crowley also has tears in his eyes and a watery smile. It is the most genuinely happy expression we have possibly ever seen on him, to the point where I had to do a double take even when watching the trailer for the very first time.
- This expression is probably the reaction to Aziraphale finally reciprocating Crowley's wish to be together, not as angels in Heaven, but as exactly who they are. I mean, what else could have possibly made Crowley this sappily happy? This probably only happens right at the end, though - Aziraphale wouldn't say such a thing if he isn't absolutely sure there is no more threat towards them, not after everything.
- This shot feels like a very deliberate choice after the previous piece of dialogue. Aziraphale was trying to do the right thing, trying to make Crowley understand his point of view, and in this shot? Crowley finally does.

01:45-01:47



- Text: "The End Times".
- This seems to be a callback to the beginning when Sandalphon says "tell them it's the End Times".
- For once, the background mostly isn't set in space (though there is a planet or moon and a nebula visible in the sky). Instead, it depicts rubble on the surface of a planet, including a semi-decimated corner building, two cars, a red double-decker bus (famously from London), a person lying on the ground and other generic debris. An explosion goes off in the back. This seems to be a pretty straightforward reference to the state of Whickber Street and the random building blocks disappearing from the city,

as well as possibly the aforementioned concept art of the destroyed Soho.

01:48



- Exterior shot of the Bentley from a side angle, so basically only Crowley is visible in the driver's seat, and Aziraphale is mostly hidden behind him.
- The Bentley is flying in the clouds. This shows the earlier scene of it speeding up in Soho was actually probably it gaining momentum to launch into flight. This doubly accentuates the point made back then: Crowley has never even needed the Bentley to go that fast before, let alone fly. This strikes me as a bit odd. After all, they are able to teleport (think back to the scene in the Bastille, where Crowley simply materialises into Aziraphale's prison cell), so why would they need to specifically fly? This would only make sense if they were looking for something (Jesus? The Book of Life?) and didn't know where it was, but needed to cover a lot of ground *fast*.
- Crowley: "Hang on, Angel!"
- This is the second time in the trailer Crowley has called Aziraphale "angel" again. Who knows how many times he

does it in the whole finale, eh? Not much to say except that Crowley subconsciously (here in a moment of potential distress) seems eager to slip back into their old friendship<sup>[11]</sup>/relationship, despite the previous Bentley scenes being quite tense.

01:49



- Exterior shot looking into the Bentley from the windshield, displaying Crowley driving and Aziraphale in the passenger seat.
- Crowley and Aziraphale are both screaming their heads off as the Bentley gains momentum and altitude.
- Just a silly scene, really.

01:50



- Midair shot of the Bentley flying with a trail of fire like a meteor.
- It is flying over Kingsway<sup>[12]</sup> (a road) in London, just east of Soho, and it is heading roughly southeast in the direction of Waterloo (or maybe beyond).
- No city blocks seem to be missing in this shot of London.

01:51



- A medium closeup of Crowley in the bookshop. This is perhaps from the same scene as in 00:56, judging from the fact that it's in the bookshop and also nighttime.

- Crowley pulls a face that is one he often pulls when he either doesn't know how to respond to something, or doesn't like what he is hearing.
- We can only guess as to the context that inspired this particular expression.
- It is actually quite funny, though. This feels like a short moment of respite after the chaos of the Bentley in flight along with all the screaming, and before the logo is shown right afterwards.

01:53



- Text: “prime original”, with the Prime font, then the logo for Good Omens 3, then “SERIES FINALE | MAY 13”.
- Very, very similar background to 00:28 (“Behold”), though with minor differences.
- The logo is identical to the GO and GO2 logos, except for the “3” hanging from the “M”.

01:55-01:58



- Shots from later on in the same scene as in 00:23, tying back to the start of the trailer. The shot starts with a closeup of Aziraphale, switches to a medium closeup of Michael with some of the unknown angels visible in the background, then back to the shot of Aziraphale.
- Aziraphale, to the angels: "Any questions? No, right, good. Let's kick off the Second Coming!"
- Aziraphale has a very determined plan for the Second Coming (which is completely and utterly different, as we've seen, from what the rest of Heaven has in mind - *universal peace vs. the End Times* different), and he refuses to let anyone else get a word in edgewise.

- Michael looks equal parts irritated and exasperated at Aziraphale's antics. This is because, as seen in S2, she would have loved to snatch up his rank in Heaven after Gabriel's departure, and she would have tried to follow Heaven's Second Coming plans to a T. I'd like to remind you once again of the Doon Mackichan interview linked above.
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#### General observations:

- The trailer was generally much more fun and upbeat than I expected it to be after the *devastating* S2 cliffhanger.
- GO3 seems to have a wider cast than GO2. Makes sense - it's short, and so demanded less of the actors' time, and GO2 had to partially be filmed during quarantine/a time when COVID-19 regulations were stricter.
- The vibe seems very much S1 save-the-world-ey, which makes sense since GO3 was always *supposed* to be that.
- Most of the emotional plot has already been established, and I'm glad to note it is heavily implied to have been resolved in this final installation.
- The costumes are all still bomb.
- Whilst Crowley helped in putting seeds of doubt into Aziraphale's mind about the Heaven/Hell system, helping him see the flawed reality as someone who had fallen very publicly victim to it years ago and has therefore always been very intimately acquainted with said flaws, it seems to be Aziraphale, in the end, with the far-sightedness to actually do something about it.
- We'll be okay.

Unmentioned issues (or, things I would have expected be at least hinted at in the trailer):

- The deal with the new Chinese restaurant which has replaced the magic shop. Why there, immediately next to another (very well-established) Chinese restaurant? (Keeping in mind this is Soho, and not yet Chinatown, where the existence of many Chinese restaurants in close vicinity is in fact common.) What happened to the magic shop that has been there since at least 1941?
- What happened with Nina and Maggie? The coffee shop is still up for business, and the record store still seems to be intact, but there has been no mention of them as people at all.
- Sam Taylor Buck (the actor for Adam Young in S1) is on the cast list for GO3, but he wasn't shown at all in the trailer.
- There is a famous snowglobe containing a small model of the bookshop that has been revealed to be a prop. This was not shown in the trailer in any way, but it *is* visible teetering on a rock on Crowley's ledge on the GO3 poster.
- *Anything* to do with the Edinburgh shoot in early 2025. These Tumblr posts: [1](#), [2](#), [3](#) have more information about this, but beware of *major spoilers*.
- The Good Omens Prime Twitter account posted [this tweet](#) with stills of quite a few human residents of Soho. However, they weren't at all visible in the trailer.

Bonus (the [new stills](#) after the trailer drop):



- Starting with my favourite. Jesus is my favourite character of GO3, and he hasn't even said anything yet.
- Also, hey, the humans are visible here!
- Here, Jesus is standing wearing a sheepish smile and holding open a pizza box.
- A human behind Jesus has taken a slice, but has not bitten into it yet, seemingly too focused on the scene playing out in front of them. Another human (Mutt's spouse) seems kind of unimpressed, or perhaps just confused.
- I've seen a cool hypothesis that Jesus has miracled infinite pizza (instead of bread) to prove to people that he is in fact Jesus, the son of God, once again. Honestly, I love this idea and I have nothing to add.



- This seems to be the Bentley flying in space? It's hard to tell, especially with the Bentley's own trail of fire kind of fading into whatever the background is (either a wall of fire like in S1 at the M25, or, my best guess is a nebula, based on the few blueish parts visible).
- This is probably where the Bentley flies to after that shot at 01:50 in the trailer.



- This still, judging from Crowley's still-dirty clothes, is from right after that conversation in the bookshop we see in the trailer.
- This room is one we have never seen before. Perhaps it's the news agency across from the bookshop, hence why Aziraphale is holding a newspaper. Although, a trip to the news agency does not seem to tie in with anything else, either in the trailer or any other information we have from various sources about GO3.
- Perhaps it's the new travel agency. Whilst we don't know *how* exactly it plays into the story, it *is* very pointedly shown on the GO3 poster, and since it's new it would make sense that we haven't seen its interior before.



- This location is also unfamiliar to us.
- Crowley is lifting a wine glass to Aziraphale, though not really in the sappiest of ways. He rather seems to be questioning or debating with something Aziraphale has just said. Whether this is playfully (as he is wont to do) or not remains to be seen (although I do think it is).
- Although, if they are comfortable enough to have wine (I say *they*, plural, because I doubt Crowley wouldn't share the wine, and I doubt Aziraphale would turn it down) in this

place, wherever it is must be a safe place for them. I doubt this scene is anything but happy, really.

- Perhaps this is a glimpse of the famous South Downs Cottage? Well, that much is still for us to find out.

Personal footnotes (not citations; don't read if you don't care about random stuff possibly unrelated to the actual trailer)

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[1]: ... which is really fucked up, because apparently it's predetermined whose name is on it and whose isn't. Free will who? I'm glad they changed it in Good Omens, since, y'know... the show is about *choosing* your own side and sticking with those who actually care about you. [\[Back to text.\]](#)

[2]: Also, I'm mentioning the Biblical implications because we don't actually know all that much about the GO Book of Life, and some elements from the Biblical version might yet be relevant. [\[Back to text.\]](#)

[3]: Absolutely nobody asked, but fun fact time! This technique of using a comparative adjective with nothing to relate it to is often used in advertising, leaving the viewer to fill in the blanks with whatever they think fits, which sort of creates a personalised advertisement with very low effort. For example: "[Product] lasts 2x longer." Longer than *what?* You decide. It's (a bit of a huge stretch, but) possible that Aziraphale was subconsciously channeling this, although I do think the *one* human thing his Supremely Archangelic predecessor was better at than him is corporate speak. [\[Back to text.\]](#)

[4]: Though, I personally like to headcanon that "time" hadn't really been conceptualised yet. Which gives me a headache to think about, because the word "yet", as well as the implication generally of an existence *before* time, still implies some sort of temporal system... predating time. Which makes absolutely no sense. But it's fun to think about. [\[Back to text.\]](#)

[5]: Love me a toga. Fun fact: a person couldn't possibly put their own toga on by themselves. That's a piece of fabric so massive you'd have to have several people work together to do it for you. Perhaps (- very perhaps -) a more subtle Metatron metaphor: always getting people to do the work *for* him. [\[Back to text.\]](#)

[6]: New bookshop interior scene, and the lights are on, baby! I am so sat for more bookshop scenes. (Actively ignoring the sad dead plant in the foreground.) [\[Back to text.\]](#)

[7]: Live Vic reaction: "Oh my God, it's Crowley; she's back! ... Oh. Oh, *no*, what *happened* to you?" The emotional whiplash was real. Poor demon. Poor plant, too. [\[Back to text.\]](#)

[8]: Also, can I just say. Crowley's hair looks absolutely marvellous. [\[Back to text.\]](#)

[9]: I interpret this as referring both to Crowley's slightly unpredictable lifestyle and constant adjusting to the times (for example with vocabulary and fashion), but also his tendency to move on emotionally from subjects with much more ease than Aziraphale, such as the many moral dilemmas presented in the historical episodes throughout the show. [\[Back to text.\]](#)

[10]: I can't help but think of this as a reference to "[Staged](#)", in which Michael and David argue about whose name should be credited first in a show they were planning to make... in the show. [\[Back to text.\]](#)

[11]: If anyone is angry with me for calling it a friendship, I simply do not care. They're best friends first to me, above and beyond

anything else they may or may not be. They're not platonic, certainly, but also not strictly romantic or really befitting of any particular label, to me. Absolutely no hate to anyone who interprets their relationship as solely romantic; it's just not how I (as someone on the aroace spec) interpret it, and I do think it does their relationship a disservice to discount their friendship and camaraderie at the core. [\[Back to text.\]](#)

[<sup>12</sup>]: This was located by identifying the Space House (the large cylindrical building at the centre left of the shot). [\[Back to text.\]](#)