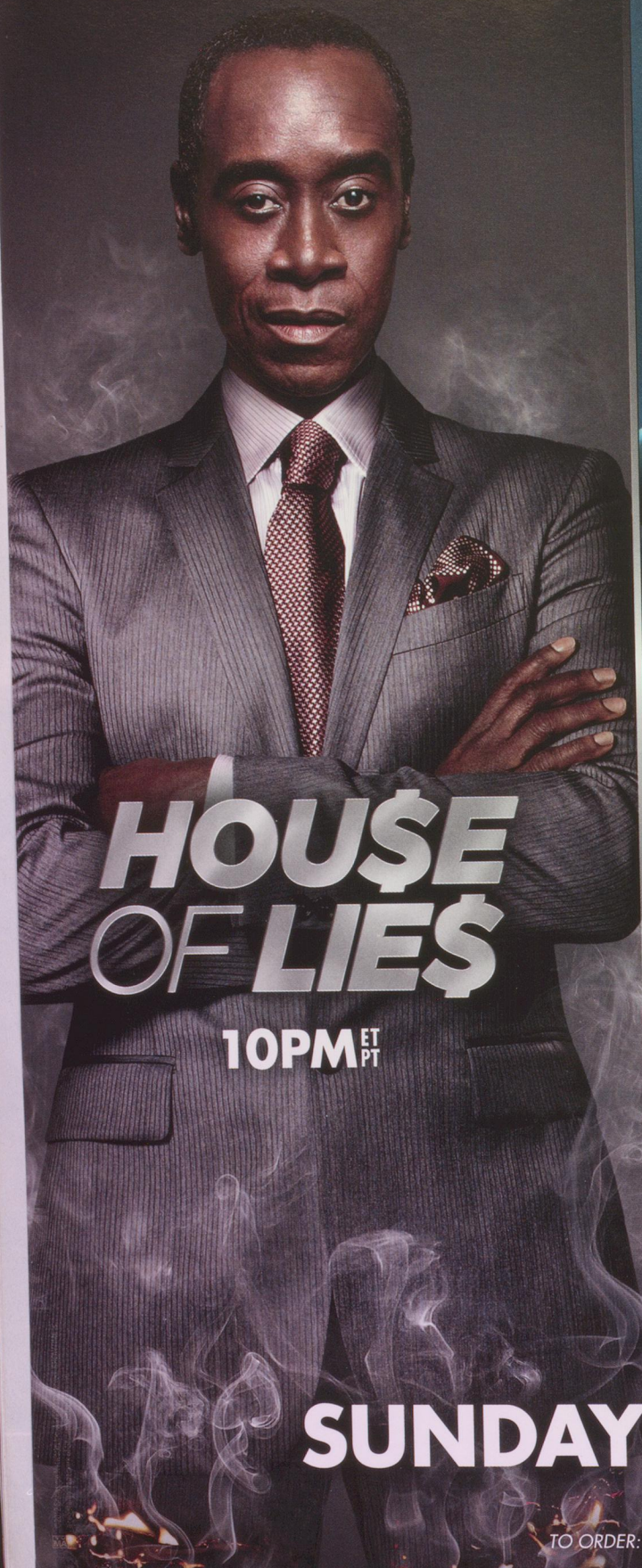


SEASON PREMIERES JANUARY 13

Liar, liar...

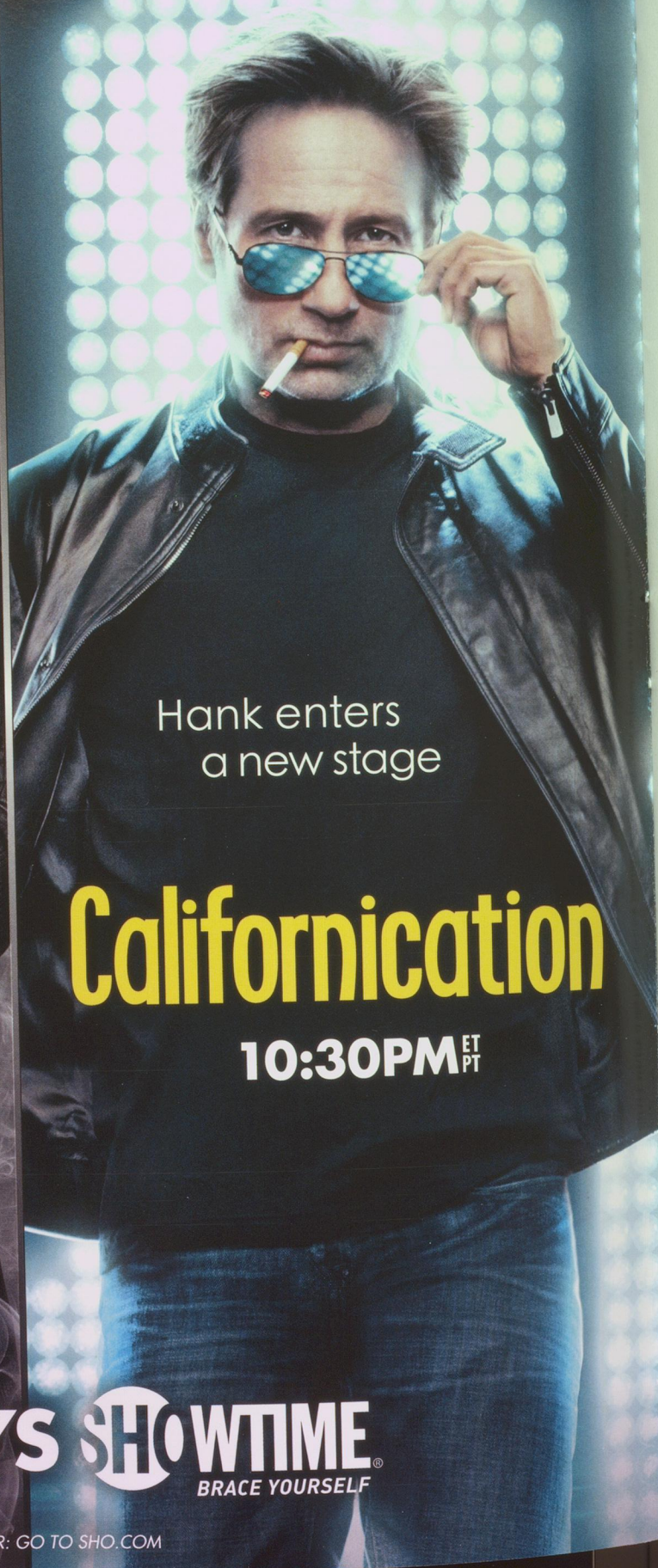


HOUSE OF LIES

10PM ET  
PT

SUNDAYS SHOWTIME  
BRACE YOURSELF

TO ORDER: GO TO SHO.COM



Hank enters  
a new stage

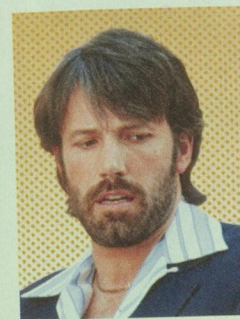
Californication

10:30PM ET  
PT

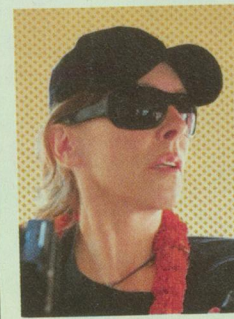
OSCAR STATUETTE: ALBERT WATSON/OSCAR; STATUETTE © STATUETTE © AMPAS; AFFLECK: CLARE FOLGER; BIGELOW: JONATHAN OLLEY; HOOPER: LAURIE SPARHAM; LEE: JAKE NETTER; SPIELBERG: DAVID JAMES



BEST DIRECTOR



**BEN AFFLECK**  
ARGO



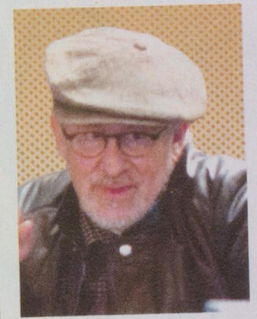
**KATHRYN BIGELOW**  
ZERO DARK THIRTY



**TOM HOOPER**  
LES MISÉRABLES



**ANG LEE**  
LIFE OF PI



**STEVEN SPIELBERG**  
LINCOLN



**STEVEN SPIELBERG HAS A LOCK** on his seventh nomination with *Lincoln*, a movie he developed for more than a decade. And Kathryn Bigelow and Ben Affleck will surely make the cut for *Zero Dark Thirty* and *Argo*, respectively—two very different but equally riveting true stories about CIA operations in the Middle East. *Life of Pi* is considered a massive filmmaker's achievement, so count on Ang Lee getting a nomination from his peers. Tom Hooper was the front-runner and winner two years ago for *The King's Speech*, but *Les Misérables* has absorbed some bad reviews. He's the one most vulnerable to a dark-horse candidate.

**FOR YOUR CONSIDERATION**

The directors' branch loves to honor combative visionaries, so *The Master's* Paul Thomas Anderson has a slim chance for his cold, hard look at postwar mysticism. Austrian filmmaker Michael Haneke could also be their choice for *Amour*, his un sentimental but deeply moving portrait of an elderly couple facing the end of life.

BEST ORIGINAL SCREENPLAY

**WES ANDERSON AND ROMAN COPPOLA**  
MOONRISE KINGDOM

**MARK BOAL**  
ZERO DARK THIRTY

**MICHAEL HANEKE**  
AMOUR

**RIAN JOHNSON**  
LOOPER

**QUENTIN TARANTINO**  
DJANGO UNCHAINED



**WRITERS ARE THE MOST ICONOCLASTIC** of the Academy's voting members. They love making unorthodox choices. Mark Boal is the early favorite for his investigative study into the killing of Osama bin Laden for *Zero Dark Thirty*, though the rebels in the voting group admire Quentin Tarantino's *Django Unchained* and Wes Anderson and Roman Coppola's *Moonrise Kingdom*. Rian Johnson's clever time-travel tale, *Looper*, has its supporters, while Michael Haneke's *Amour* has won over many of the hearts it has broken.

**FOR YOUR CONSIDERATION**

Writers have expressed admiration for the way *Flight* screenwriter John Gatins front-loads the drama with the spectacular plane crash that might have been the climax of another movie, before moving toward a more interior plot concerning Denzel Washington's addict pilot.

BEST ADAPTED SCREENPLAY

**LUCY ALIBAR AND BENH ZEITLIN**  
BEASTS OF THE SOUTHERN WILD

**STEPHEN CHBOSKY**  
THE PERKS OF BEING A WALLFLOWER

**TONY KUSHNER**  
LINCOLN

**DAVID O. RUSSELL**  
SILVER LININGS PLAYBOOK

**CHRIS TERRIO**  
ARGO



**TONY KUSHNER'S ABILITY** to imbue *Lincoln* with authenticity, even in the president's private moments, is a feat that won't go unnoticed. And while David O. Russell may sit out the directing category, he will surely be honored here for the frenetic energy of *Silver Linings Playbook*. Likewise, Chris Terrio's *Argo* script is adrenaline on paper. Originality counts, even in the adapted category, so *Beasts'* Lucy Alibar and Benh Zeitlin are another likely bet, as is Stephen Chbosky for *Wallflower*, a rare case of someone adapting and directing his own novel.

**FOR YOUR CONSIDERATION**

The long shot could come from anywhere, but if writers choose to recognize someone, they may turn to David Magee for *Life of Pi*, a truly challenging adaptation of a best-selling novel that was considered by many to be unfilmable. Magee crafted the framework that proved otherwise.