

APPLES by Christos Nikou
Press Coverage for Oscars ' Campaign

THE PLAYLIST – Gregory Ellwood, November 30, 2020

“International Film Contenders Ready For A Wide Open Oscars Race”

https://theplaylist.net/international-film-contenders-wide-open-oscars-race-20201130/?utm_source=dlvr.it&utm_medium=twitter

THEWRAP – Jeremy Fuster, December 8, 2020

“‘Apples’ Tells the Story of a Different Kind of Pandemic, Where the Disease Is Amnesia (Video)”

<https://www.thewrap.com/apples-pandemic-amnesia-video/>

LOS ANGELES TIMES – Michael Ordoña, December 31, 2020

“BuzzMeter 2021: Our experts make early Oscar predictions – and so can you”

<https://www.latimes.com/entertainment-arts/awards/story/2020-12-31/oscars-2021-buzzmeter-gets-you-in-the-awards-season-swing>

VARIETY

“Foreign-Language Films in Flux” – Peter Debruge, December 23, 2020

<https://variety.com/2020/film/awards/streaming-changes-audience-tastes-and-opens-up-intl-film-category-1234871810/>

“Foreign-Language Films in the Fray” – Shalini Dore, December 23, 2020

<https://variety.com/2020/film/asia/international-film-oscar-list-2021-1234871908/>

<https://variety.com/2020/film/awards/streaming-changes-audience-tastes-and-opens-up-intl-film-category-1234871810/>

THE FILM STAGE – Eli Friedberg, January 6, 2021

“The 40 Best 2021 Films We’ve Already Seen”

<https://thefilmstage.com/the-40-best-2021-films-weve-already-seen/>

THE PLAYLIST – The Best 25 Films – January 6th, 2021

<https://theplaylist.net/the-25-best-films-of-2021-weve-already-seen-20210106/>

VARIETY – Clayton Davis, January 7, 2021

“Oscars Predictions: Best International Feature – ‘Another Round’ Out Front with Required Viewing List Going to Voters”

<https://variety.com/feature/2021-oscars-best-international-feature-predictions-1234880372/>

*“Apples” is #16.

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SCREEN DAILY – January 8, 2021 (print issue)

Michael Rosser, “Awards countdown: In a league of their own”

https://www.dropbox.com/s/7ggpflb2s1kc664/Screen_Jan8_EUROPE.pdf?dl=0

Michael Rosser, “In Conversation: Dea Kulumbegashvili, Tom Sullivan & Christos Nikou”

https://www.dropbox.com/s/mktr1wum10l7ibo/Screen_Jan8_InConversation.pdf?dl=0

Wendy Ide, “Review of the Year: Wendy Ide’s picks”

https://www.dropbox.com/s/eb1t6cz5mogi320/Screen_Jan8_Apples.pdf?dl=0

THE HOLLYWOOD REPORTER – January 8, 2021 (print issue)

Scott Roxborough, “Has *Parasite* Ushered in a Golden Age of Odd”

https://www.dropbox.com/s/c60e8uxyef7zrx/THR_Jan8_Apples.pdf?dl=0

David Rooney, “THR’s Top Reviewed International Films”

https://www.dropbox.com/s/4fdxj67nc3wtzw7/THR_Jan8_Apples_Rooney.pdf?dl=0

**Apples* is in THR’s list of the 3 top reviewed films of 2020.

DEADLINE – Andreas Wiseman, January 9, 2021

“‘Apples’ Director Christos Nikou On The Timeliness Of His Greek Oscar Entry”

<https://deadline.com/2021/01/apples-christos-nikou-greece-oscar-entry-interview-contenders-1234668028/>

SCREEN DAILY – Michael Rosser, January 11, 2021

“Oscars international feature race: the European contenders”

<https://www.screendaily.com/features/oscars-international-feature-race-the-european-contenders/5155992.article>

THE WRAP – Steve Pond, January 11, 2021 (print issue)



APPLES

Greece's Oscar entry comes from first-time director Christos Nikou, who worked as an assistant director on films by Yorgos Lanthimos (*Dogtooth*) and Richard Linklater (*Before Midnight*). Mixing surreal comedy with an unexpectedly emotional payoff, it is set in a city where a mysterious pandemic causes people to lapse into total amnesia.

Obviously, the pandemic in your movie is very different from the pandemic we're living through now. But are there ways in which you felt that the film became oddly timely?

Yes. I'm sure that the audience will recognize elements like loneliness, isolation, uncertainty about the future—all those that are in real life right now and also in the film. But also, in the film we try to see the pandemic in a very optimistic way. And I think that's something that we also have to do in our real life.

The idea was spurred after the death of your father?

Yes. In general, I always loved movies that created worlds that were a little bit surreal and a bit different from the one we live in—to see our world from a little bit different angle, like 3% different from the one that we live in. It was a time

that I was trying to deal with the loss of my father, and trying to understand why people forget so easily, how we can erase something that hurts us. So I tried to transfer my personal story and think of all the people who forget so easily. If they forget so easily, how will it be if they are all amnesiacs?

How did you hit on the blend between the deadpan surrealism and the more emotional turn that the movie takes?

To be honest, I'm not a big fan of movies that take themselves very seriously. The main topic's a very tragic topic, but we tried to approach it in a lighter

way and in a more comedic way at the beginning—and a mysterious way, in order to create something that people can be more moved by. But also, we tried to create a tone that is united, in a way, and that was the tricky thing. I don't know that there's a recipe that you have to follow in order to create a movie, and we just followed our instincts. —SP



Christos Nikou: Getty Images

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BEST INTERNATIONAL FEATURE FILM - GREECE
BEST SCREENPLAY - CHRISTOS NIKOU, STAVROS RAPTIS



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RELEVANT."**
PETER DEBRUGE, *Variety*

**"CRISP AND
FLAVORFUL,
WITH A LINGERING AFTERTASTE."**
DAVID ROONEY, *Hollywood Reporter*

**"SPLENDIDLY
POIGNANT."**
XAN BROOKS, *The Guardian*

**"THIS HUGELY ACCOMPLISHED, SATISFYINGLY TEXTURED
FIRST FEATURE IS REALLY SOMETHING SPECIAL."**
WENDY IDE, *SCREENDAILY*



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a film by Christos Nikou



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