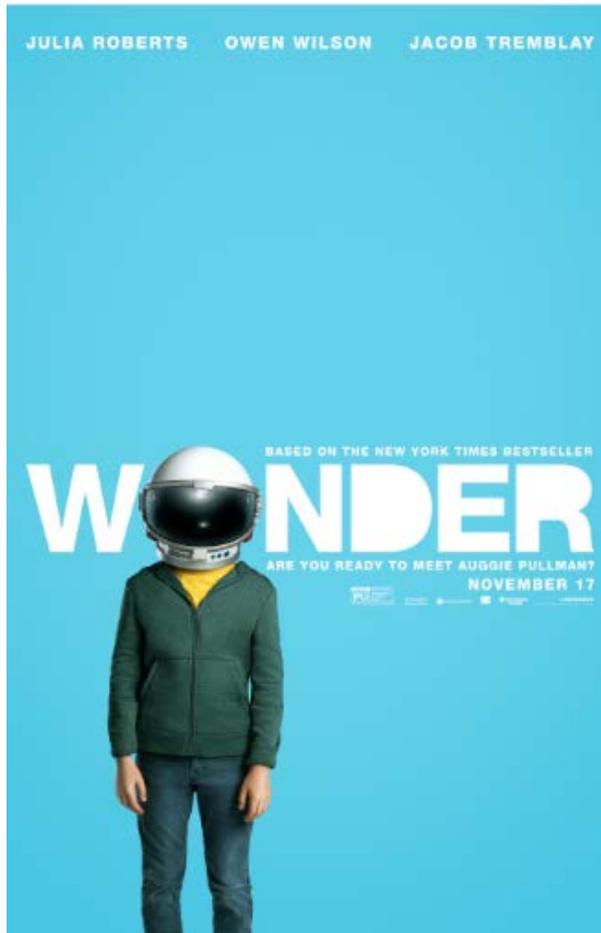


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Rating: PG – For thematic elements including bullying, and some mild language
Running Time: 113 minutes

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WONDER

"We carry with us, as human beings, not just the capacity to be kind, but the very choice of kindness."

— R.J. Palacio, Wonder

Based on the New York Times bestseller, *Wonder* tells the inspiring and heartwarming story of August Pullman. Born with facial differences that, up until now, have prevented him from going to a mainstream school, Auggie becomes the most unlikely of heroes when he enters the local fifth grade. As his family, his new classmates, and the larger community all struggle to find their compassion and acceptance, Auggie's extraordinary journey will unite them all and prove you can't blend in when you were born to stand out.

The story of a 10 year-old boy with facial differences becomes a multifaceted look at what it means to be human in the film adaptation of R.J. Palacio's bestseller Wonder. Golden Globe nominee Jacob Tremblay (*Room*) tackles the one-of-a-kind role of Auggie Pullman, whose birth defects and multiple surgeries have kept him out of school -- until now. Jettisoned into what is for him the brave new world of the 5th grade, Auggie steps into an unexpected journey.

All Auggie ever wanted was to be an ordinary kid, but as his sister keeps telling him, you can't be ordinary when you were born to stand out. Though he once found solace inside a space helmet, suddenly he must face a whole universe of gawking kids who don't yet know how to face him back. Now, in a year by turns funny, tough and beautiful -- Auggie and all around him are transformed by the things that count most: friendship, courage and the everyday choice to be kind to everyone in your path.

Wonder stars Academy Award® winner Julia Roberts (Best Actress, *Erin Brockovich*, 2000; *August: Osage County*, *Pretty Woman*), Academy Award® nominee Owen Wilson (Best Original Screenplay, *The Royal Tenenbaums*, 2001; *The Grand Budapest Hotel*, *Midnight in Paris*), and Jacob Tremblay. Also starring are Izabela Vidovic (*Homefront*, *Zombieland*), Tony Award® and Emmy® Award winner Mandy Patinkin ("Homeland," *The Princess Bride*), recent Tony Award® winner Daveed Diggs ("Hamilton"), the legendary Sonia Braga (*Kiss of the Spider Woman*), Danielle Rose Russell (*A Walk Among the Tombstones*), Nadji Jeter, Noah Jupe ("The Night Manager," *The Titan*), Bryce Gheisar (*A Dog's Purpose*), Millie Davis ("Odd Squad," "Orphan Black"), and newcomer Elle McKinnon.

The film is directed by Stephen Chbosky (*The Perks of Being a Wallflower*), who, along with Steven Conrad (*Unfinished Business*) and Jack Thorne (*Harry Potter and the Cursed Child*), adapted R.J. Palacio's bestseller. The producers are Todd Lieberman, p.g.a. and David Hoberman, p.g.a. (both behind *Beauty and the Beast*, *Stronger*, *The Fighter*) of Mandeville Films. The executive producers are Participant Media's Jeff Skoll and Robert Kessel; Michael Beugg (*La La Land*, *Little Miss Sunshine*, *Up In the Air*), R.J. Palacio, and Mandeville Films' Alexander Young (*Beauty and the Beast*, *Stronger*, *Life as We Know It*).

The crew includes Oscar®-nominated director of photography Don Burgess, ASC (*Forrest Gump*, *Allied*), Emmy® Award-winning production designer Kalina Ivanov (*The Book Of Henry*, *Little Miss Sunshine*), editor Mark Livolsi, ACE (*The Jungle Book*, *The Blind Side*), Oscar®-nominated costume designer Monique Prudhomme (*Juno*, "Bates Motel"), composer Marcelo Zarvos (*Fences*, "The Affair"), music supervisor Alexandra Patsavas (*The Twilight Saga*, *The Perks of Being A Wallflower*), casting by Deborah Aquila, CSA & Tricia Wood, CSA, and Jennifer Smith, and Auggie Pullman special makeup designed and created by Arjen Tuiten (*Pan's Labyrinth*, *Maleficent*, *Unbroken*).

THE WONDER OF WONDER

***"They say I must be one of the wonders of God's own creation
And as far as they can see they can offer no explanation"***

-- Natalie Merchant, "Wonder"

Few books have the power to make people act, but that was the unusual case with R.J. Palacio's novel Wonder. Published in 2013, the book took considerable risks. Were readers really prepared to follow a boy who, due to a genetic condition, was born with a pronounced "craniofacial difference" that could stop strangers? It turns out that readers were more than intrigued by Auggie Pullman. Palacio's humorous yet pull-no-punches take on Auggie's life – and her inclusion of the many viewpoints of those in his orbit – honed in on something on the minds of many people: that in today's world we can get so caught up in surfaces, we no longer see what people are going through beneath.

While many novels explore dark worlds of dystopia, Wonder took a 180, demonstrating that a riveting story can revolve around something as seemingly basic as figuring out how to be good to other people. "I've always thought of Wonder as a meditation on kindness," summarizes Palacio.

Spread from hand to hand, family to family, the book sold more than 5 million copies, but its impact went deeper as it also sparked a grassroots "Choose Kind" movement and inspired readers to share their own stories. The book soon lured Hollywood attention as well. Film producers Todd Lieberman and David Hoberman of Mandeville Films both read the manuscript on the same night and did not wait to jump. "We called each other and we were each in tears, I'm not ashamed to admit," recalls Lieberman. "We'd both fallen in love with this beautiful tale of compassion and friendship."

Adds Hoberman: "The story spoke to so many things we believe in. We loved how the story is told through multiple points of view; and how it encompasses an entire American neighborhood so everyone can identify with someone in the story. Most of all, we loved that it touches on the idea that we've all felt like outsiders at some point -- and shows what can happen when you reach out to others."

Lieberman and Hoberman were especially excited to explore a type of character still rarely seen on screen: one who completely defies the notion that physical differences can even begin to define us. When they got on the phone with Palacio, the simpatico was evident. Palacio told the producers that she had

always felt if a movie of her book were to be made she would impose just one condition: that it absolutely must preserve the book's upfront style and not try to soften Auggie's reality.

"When I wrote the book, I wasn't striving for something that would become a worldwide phenomenon. I wrote the book without any expectations -- I didn't even know if it would be published," Palacio admits. "I just wanted to write a little book with a simple message of kindness, so that's how I thought the movie should also be approached. I was convinced Todd and David had that same vision."

She goes on: "Other filmmakers had talked about not even showing Auggie, which I felt was disrespectful to kids with craniofacial differences. I didn't want a movie that would minimize the severity of Auggie's facial differences, because that's such an important aspect of who he is. It was very important for me -- as it was for Todd, David and Stephen Chbosky -- to make sure that the audience sees Auggie front and center from the very beginning."

FACING IT

"Whatever you're thinking, it's probably worse."

-- Auggie

What Auggie candidly calls "that looking-away thing" in *Wonder* – that humiliating moment when people avert their eyes from him -- actually inspired the creation of his character.

R.J. Palacio openly admits that she was the one who, in 2008, found herself running from, rather than engaging with, a child who looked different in an ice cream parlor incident. A graphic designer by day and hopeful writer by night, she was out with her kids when she did something she deeply regretted.

She takes up the story: "We found ourselves sitting next to a child who had a severe craniofacial difference, who looked very much the way I describe Auggie in the book."

But it didn't end there. Feeling shame, Palacio wanted to face up to her response, to turn the tables on it, by looking at it from the most important POV: the child who unwittingly sparked it. "I started thinking about what it must be like to live everyday facing a world that doesn't know how to face you back. I began writing the book that night."

That's when Auggie Pullman sprang into being, along with an entire cast of characters who took Palacio by surprise. "All the characters that started coming to life on the page felt so real to me that they motivated me to keep at it," she remembers. "I feared that if I didn't finish the story no one else in the world would ever have the chance to meet them, and I really wanted the world to meet these characters."

Palacio very specifically decided to make Auggie a middle-schooler, but one about to attend school for the first time ever, an event he gears up for like a spaceman entering an alien world. "That 10-to-12 age frame is so wrenching under any circumstance because it's so raw," Palacio observes. "It's when kids are figuring out who they are and who they want to be. Everything's evolving – bodies, friendships, interests, relationships with parents. It was a great time to have Auggie first encounter the world."

At first, Palacio did not know a lot about craniofacial differences, so she dove into as much medical and first-hand family knowledge she could find. She determined that Auggie was likely born with Treacher-Collins Syndrome, which, though caused by a mutation in just a single gene, can result in a radically altered formation of the bones of the face. Some people have such a mild form they don't even know they have it. Others have bones that grow into a skull shape that can interfere with breathing, hearing and seeing, often requiring multiple reconstructive surgeries before age 5.

Despite all the medical issues associated with Treacher-Collins, the kids who live with it are like all kids – curious, sensitive and resilient. Both realities combine to create a unique experience for every family. But most families find one aspect hardest to navigate: the often unthinking reactions of others.

The led Palacio to tap into something else she'd wanted to examine for a long time: the roots of ordinary compassion. "Every parent wants a better world for our children, but sometimes we forget that it is very simple things that create that. That's why I wanted to fill this book with many different examples of how important just being nice to one another is," she explains.

That focus could have gone terribly wrong, could have been gooey and sentimentalized. But Palacio's writing avoided the melodramatic. It was raw, candid and sharp. When the book hit the shelves, it was embraced by the craniofacial anomaly community, who had long awaited the chance to see their stories, but equally by many who have known the loneliness of being different in any of millions of ways.

Says Palacio of her philosophy that kindness is something people not only need to heed but to *practice*: "I really do believe that inherently people want to be good and, given a chance, want to do the right thing. But the thing we have to confront is that we all have to work at it. That's all anyone can ask: try your hardest to be your best."

That core theme is what drew Julia Roberts to Palacio's book. Says Roberts: "I think that if we could really hold on to the concepts of this book of simply being fair and understanding, we would be in better times. For me, it has been a really wonderful reminder to find more ways in a day, or even in a conversation, to choose the nicer way rather than the faster, sarcastic or negative way."

STEPHEN CHBOSKY'S SENSE OF WONDER

"Your deeds are your monuments."

-- Egyptian Precept

Once Lieberman and Hoberman had Palacio's blessing, the search was on for a director to bring the book to the screen with honesty and humor intact. Their first thought went straight away to Stephen Chbosky, with whom they had just worked on the live-action adaptation of *Beauty and the Beast* – and who also happens to be a novelist. Chbosky previously adapted (then directed) his own book, The Perks of Being a Wallflower, into a film that garnered the 2013 Independent Spirit Award for Best First Feature.

Says Lieberman: "The most important quality we needed for *Wonder* was the ability to evoke emotion without being manipulative or heavy-handed. Stephen is astute emotionally, but at the same time he's lighthearted and can blend humor into profound themes."

As it turned out, Chbosky initially declined the offer, in part because his wife had just given birth and felt he was in no position to dive in, and also because he thought he didn't want to do another school-based movie on the heels of *The Perks of Being a Wallflower*. But as pursuit by Hoberman, Lieberman and Lionsgate continued he finally sat down to read the book, just to see what he might be missing.

That was all it took. Chbosky couldn't walk away from what he considers a "coming of age story for this generation." He explains: "Having my son, Theodore, made the story personal to me, and I was ready. What struck me most in the book is that the sum of every choice you make creates your character. You alone can make the choice to be a hero in your life – to stand out, to be yourself, to act on your best nature."

Rather than place the focus entirely on Auggie, he embraced the book's tangle of viewpoints in his approach. "Auggie's bravery has a ripple effect on all these characters," Chbosky points out, "and the different points of view help you realize there are things everyone is going through, not just Auggie. That's where empathy begins."

As things took off, Chbosky and Palacio forged a tight bond, especially as Chbosky joined with co-writers Jack Thorne and Steve Conrad to adapt the novel.

Palacio wasn't sure what to expect, but found herself handing her trust to Chbosky. "Stephen brought so much artistry but also respect for the words," she says. "Every script choice he made felt spot on. I hope fans will see that Stephen went out of his way to honor the book's characters – big and little – and they are all in there as I imagined them. The film might not follow every tiny detail, because you can't in this art form. But Stephen brought something vital: that key feeling in the book I call laughing/crying."

For Palacio nailing that duality of tones was the bottom line. "I think one reason the book has invited so many people is that the Pullman family is not sad, they're joyful people making the most of what they've been dealt," she reflects. "That's how real families are. I was gratified that Stephen understood that less could be more in letting these characters be themselves."

The script evolved with the entire team in synch. Says Lieberman: "The novel really was the best blueprint so we didn't deviate much." Palacio was always there to lend support. "She was invaluable, offering insight on everything from script to casting," says Hoberman. "She's at the core of the film's family."

AUGGIE

"Everyone in the world should get a standing ovation at least once in their life."

-- Auggie

As development of *Wonder* took off, the filmmakers faced a crucible: finding the film's Auggie. It was daunting enough that readers had already imagined Auggie but the filmmakers also had to find a very authentic grade school-age boy with the acting chops to get under the skin of a child dealing with a world that avoids and sometimes fears him. "The role of Auggie is so complicated, we needed an incredibly skilled actor capable of giving a nuanced performance that is as much about the things left unsaid as about the dialogue," comments Lieberman.

The search presented a puzzle until the day the filmmakers saw Jacob Tremblay in *Room*, in which he plays a kidnapping victim who has never encountered the world outside a tiny shed. His performance was like nothing they'd seen in a child so young. "When we saw *Room*, we knew we'd found the boy who could take on Auggie," says Hoberman. "Jacob is gifted for his age and for any age. When we met him, we thought we couldn't have sat with someone who felt more like Auggie, with that same spirit."

Tremblay also struck Chbosky as a match. "*Wonder* had to never feel dour and Jacob is full of humor, curiosity and energy in all the best ways," says the director.

Unusually, Tremblay took undergoing extensive facial prosthetics in stride; he even seemed to welcome what can be an exhausting process. Says Lieberman: "The minute the makeup went on, Jacob transformed inside, beyond the makeup on his face. He took on the full psychological mindset of Auggie."

It all came with ease, Tremblay says, because he felt Auggie's story was so important to tell. "The most exciting part for me was getting to be a kid who helps the world be a better place," the 9 year-old comments. "I thought the book was super, super good and it made my mom cry. It's about Auggie's struggle to fit in, and it's also about making people feel comfortable instead of scared."

Like any adult actor would, Tremblay immersed himself in research, meeting with and befriending kids who are real-life Auggies to get their perspectives on how life is and isn't different for them. At his own insistence, he began keeping a giant notebook of letters, pictures and ideas. "I would read this binder every day, especially before a really serious scene to help me prepare," he explains.

For Palacio, Tremblay's devotion to getting it right was indispensable. "The hard work of Jacob's research pays off in the subtlety of his performance," she says. "He understood something key to the character: that Auggie *accepts* that he looks different – he just wishes it wouldn't be such a big deal for everyone else. He also understood that Auggie is a sweet kid, but he's not *that* sweet. He's a jokester and he's a tough, scrappy guy who has been through 27 surgeries. He really got that."

Tremblay shares his character's unalloyed love of all things *Star Wars*, which helped him further get beneath Auggie's cosmic fantasies. "Auggie knows it takes people some time to get used to him. So I think that's why he loves space and he'd rather be in a space suit," he observes.

In the book, Auggie's openness about all his everyday fears, frustrations and dreams is what makes him so compelling -- and Tremblay seemed to hone right in on that. "What Jacob gets at is that Auggie is a real kid with real kid problems," says Chbosky. "Auggie has to come out of himself – and he learns that

even though he has to handle bullies and stares, other people have problems he should be paying attention to as well. He figures out that caring about other people is a form of strength.”

Tremblay credits Chbosky for creating an environment where he could fearlessly take chances. “When we first got to know each other, we talked about our favorite movies, and I asked Stephen a few questions about prosthetics, and I thought the way he saw the book was pretty cool,” recalls Tremblay. “Later, I discovered that Stephen is one of the nicest guys on the planet. It can be a frustrating job to be a director but Stephen never gets upset – ever. He’s always so positive and that makes it fun.”

While Tremblay was having fun, he was also becoming more and more twined with Auggie. Sums up Palacio: “When I first saw the film, I thought: I know Jacob’s under there, but I don’t see it. To me, he disappeared into Auggie.”

ISABEL AND NATE

“I missed seeing your face, Auggie. I know you don’t always love it, but you have to understand ... I love it.”

-- Nate

Julia Roberts and Owen Wilson stepped in to play two of *Wonder*’s most essential roles: Isabel and Nate, who as Auggie’s parents try to square their protective instincts with knowing their son must find his own place in the world, no matter how harsh. They explore something rarely seen in popular culture – what it’s like to be a parent of a child with differences, navigating anxieties and isolation as they try to bridge the gap between the child they know at home and the mystery the rest of the world sees at first glance.

The casting could not have been more exciting for the filmmakers. ““This clearly wasn’t just an acting role for her. She believed in what the story had to say and wanted to help make it happen,” comments Hoberman, who first worked with Roberts on her breakout role in *Pretty Woman*.

Adds Lieberman: “Julia has a rare ability to show incredible emotion without ever going to a maudlin place. She does it with such grace and humor that you believe in her as a mother.”

Says Roberts of her initial reaction to the book: “I thought it had an incredible scope of characters and I loved the character’s different points of view, their compassion and their complexities. I read it with my kids, they all loved it and it was at that point that I thought, this has to be made into a movie.”

She immediately latched onto Isabel’s maternal strength, but equally her internal conflicts as an independent woman whose life and ambitions have been overtaken by an unusually intense motherhood.

“Isabel is at an interesting crossroads,” Roberts observes. “I mean we all go through this incredible shift in our lives when you become a parent, when you become a steward to another human life who becomes your complete and total priority. For Isabel, being Auggie’s mom would have been immediately consuming because just trying to keep this little boy alive was very challenging. At the same time, everything that she was trying to accomplish as a creative individual in the world fell to the wayside.

So now, with Auggie finally going to school, it is very bittersweet for her. It's the first time that they haven't been together almost every minute of every day. But it does allow for her to slowly go back to the things she was doing before he was born. Now she has to learn to let go."

One of the most special things for all involved was watching the closeness between Roberts and Tremblay develop. "Their bond came into being in the most amazingly organic way," comments Lieberman.

Says Tremblay: "Isabel is a really good mother, like a top five mother. She makes Auggie feel better when he's sad by using her mom powers, and explaining all the hard stuff to him. And Julia Roberts was such a good co-star. I learned so much from her."

Roberts notes that she in turn had plenty to learn from Tremblay. She muses that she has only ever briefly met Tremblay – because most of the time when they were working he was purely Auggie to her. "I remember when production finished and I was saying goodbye to Jacob's mom she said, 'I feel like you're Auggie's mom and I'm Jacob's mom,'" which is kind of how it felt to me."

Roberts credits Chbosky for leaving space for all the layers of the Pullman family to bloom. "Stephen is so interested in people and the ways they relate to each other and he brings so much tenderness to looking at the human condition," she observes. "Sometimes, he would even cry while explaining something because it was all so meaningful to him. On top of all that, he also has a great wit."

Wonder marks the first time Roberts and Owen Wilson have worked together, but their chemistry was instant. "Nate is a bit of a childlike goof and the family's comic relief whereas Isabel is the dominant force. Owen not only really delivers on the humor, he's very moving as a father coming to terms in his own way with how to do the best he can for his son," says Lieberman.

"You never know what the chemistry is going to be between two people playing a couple, but the first day Julia and Owen were on set, it felt so natural," muses Hoberman.

As a father of two, Wilson could not resist being part of *Wonder*. "I saw playing Nate as a chance to bring to life a story that's been meaningful to a lot of people," he says. "I personally felt inspired to focus more on similarities than differences after reading the story. But another thing that really attracted me to the movie was Stephen Chbosky. Before the movie began, we talked a lot and I could feel his passion so strongly and his humanity, which I knew he would bring to the film."

Wilson also enjoyed that Nate admittedly plays second fiddle to Isabel in the family. "I wouldn't describe Nate as a real disciplinarian. Auggie and he have a playful relationship that involves karate and light saber fighting. I feel like my whole life has been in preparation for this role because I actually am very good at all of those things," Wilson quips. "Growing up in Dallas, there was a similar sense of fun in my family that I feel in the Pullmans. Yes, they have their challenges, but they never say woe is me."

For Wilson, working with Roberts was something special. "You don't meet too many people who have that kind of vitality. She has that in real life -- and she brings it to the role," he says.

Roberts says that the rapport between them was instinctive, as they improvised their husband-and-wife bond. "Owen really kind of reinvented Nate for me and oh my, I thought he was so fantastic," she says. "We have very similar senses of humor so we kind of led each other in this little comic dance."

Getting close with Wilson was especially fun for Tremblay, who concludes: "Owen is one of the funniest guys on the planet, seriously. If you meet him, you'll laugh your head off."

Adding to the adult Pullmans is screen legend Sonia Braga (*Kiss of the Spider Woman*) playing the family's grandmother in a Coney Island memory with Via. Says Braga: "What made me want to be part of the *Wonder* family is everything the story is about – love of family and defeating bullies are both very important to me. I also felt a very deep connection with the part because my grandmother was the person who took care of me. I've wished my whole life that my grandmother could be with me again, much like Via does. My moment in the movie is a very delicate scene, and it was guided so gently by Stephen."

VIA

"My worst day, worst fall, worst headache, worst bruise, worst cramp, worst mean thing anyone could say has always been nothing compared to what August has gone through."

-- Via

Auggie's teen sister Via has a story all her own in *Wonder*. As the older, healthy kid in the Pullman family, Via has dedicated herself to her brother's wellbeing with selfless patience. But that doesn't mean it's gone down easy. Unlike Auggie, she's spent her life as anything but the center of attention and no matter how much she understands why, it still stings, especially when life is changing so fast for her.

Says Julia Roberts of Via: "Auggie and Via have a really beautiful and complex relationship. I think Via is such an incredible character because here's a person who deeply loves her brother to the point that she accepts that she not only won't get much attention right now but also that this will be infinitely true."

Via's first year of high school, a year of loss and love, becomes a counterpoint to Auggie and casting her was nearly as challenging. The filmmakers found a combination of the fierce and the tender in 15 year-old Izabela Vidovic, who has been seen in the thriller *Homefront* and the television series "About a Boy." "Izabela fits beautifully between Julia and Owen. We interviewed a lot of actresses and Izabela won the day mostly by being who she is," says Hoberman.

Vidovic had such admiration for Via it spurred her deeper into the role. "Via is strong and selfless and eventually, she finds her own ways to shine," she says. "Her relationship with Auggie is really special because she wants to keep him safe, but she doesn't baby him like their parents. She wants him to be able to survive and stand up for himself."

Chbosky emphasized to Vidovic that it was important to bring out into the open the often-invisible challenges that siblings of kids with all-consuming medical conditions must confront. "Most sibling relationships include rivalry, but in this case it's a far more pronounced struggle for Via," he notes. "As someone who loves his little sister, I adore Via's relationship with Auggie."

Palacio also admires Via. "Via's one of my favorite characters. She tells it like it is and when people are mean to Auggie, she gets hyper-annoyed, more than he does," she observes. "But her little brother also irritates her. So they have a very normal dynamic, intensified by the fact that she's seen him through 27 surgeries. Via never lost her heart. I love her, I really do."

The final member of the family, the family's beloved dog Daisy, provides all the Pullmans with unconditional love. The role was coveted. Unfortunately, Chbosky is allergic to dogs, but he wasn't willing to excise the character who serves as a silent confidante for each member of the family when times get tough. Comments Hoberman: "Each member of the Pullman family loves Daisy in a different way and she helps to unite them."

SCHOOLMATES

"What I wanted was to go to school, but only if I could be like every other kid going to school."

-- Auggie

After being home-schooled all his life, Auggie gets a push from his parents to start attending the 5th grade at Beecher Prep. It's a brand new realm of gossip, bullies and threats, but also of science labs, achievement and friends. Auggie's schoolmates provide an entirely different POV on Auggie's life. They don't have the benefit of knowing him as his family does, so they have to figure him out in their own ways, and they do so through the prisms of their own unique experiences.

"Figuring out chemistry in any movie is difficult, and it's even harder when it's 10 year-olds," muses Lieberman. "Our task was to fit the story's core groups of kids like the pieces of a puzzle. We met with hundreds of kids in different cities, testing different combinations. When they all came together, it was magic." The kids who impact Auggie and vice versa include:

Jack Will:

Jack is Auggie's first real school friend -- or so Auggie thinks, until a demoralizing incident leads him to believe Jack is only pretending. It becomes up to Jack to choose where his loyalties really lie. Taking the role is Noah Jupe, who has been seen in *The Titan* and "The Night Manager."

A bit of an outsider himself – the lower-income kid on a scholarship – Jack has a natural affinity with Auggie, but he also wants to be accepted by the cool kids. Jupe embraced the character's mix of insecurities and boyish charm. Says Lieberman: "Noah is a fantastic young actor out of the U.K. with an intangible likeability that comes straight from the heart."

Jupe was beyond thrilled to get the part. "I loved the book so much," he says. He especially loved meeting Palacio, one of his favorite authors. "She told me I was the spitting image of how she imagined Jack Will to be, and we got to really talk about what Jack thinks and feels so it was really exciting."

Says Palacio of Jack: "Mr. Tushman has a flash of genius when he chooses Jack to guide Auggie. Tushman understands that Jack doesn't see how great he is yet, and puts him in a position where he can actually show the world that greatness ... and Jack ultimately rises to the occasion."

Julian:

"If there is a baddie in *Wonder*, it would be Julian," says Hoberman. Julian is the leader of the 5th grade pack – who starts off teasing Auggie for the attention it brings, then veers towards bullying. The layered role was won by Texas native Bryce Gheisar, seen in *A Dog's Purpose* and *Walk The Prank*.

Says Lieberman: "Julian was very complicated to cast, because the obvious choice for the bully is to pick someone who is just scary. But we wanted someone more nuanced. When Bryce came in, he had this quiet, calculated menace with a hint of fear. Bryce plays him as someone charming with a seething anger underneath, anger that hasn't yet hit the boiling point but the audience can see it."

Like his cast mates, Gheisar already knew the book and that only made him more interested in exploring the source of Julian's mean streak. "I loved that it was an opportunity to help teach people around the world that bullying is not okay," says Gheisar. "I really, really wanted to be part of this."

For Palacio, Julian is fundamental to *Wonder*. "All kids have baggage," she says. "Auggie's might be the easiest to perceive since he can't hide his face but everyone has something they wish they could change in their lives. Someone like Julian is freaked out by Auggie and because he doesn't know what to do with those feelings, he makes fun of him. He's trying to protect himself, but he does it in a really bad way. The truth is Julian is a boy who is petrified and not getting the help from his parents that he needs."

Gheisar believes Julian undergoes an internal evolution in the course of the movie. "When Mr. Tushman tells Julian that 'Auggie can't change the way he looks, but maybe we can change the way we see him,' I think that opens up his mind and he starts to believe he can change."

Summer:

Just when Auggie thinks he is entirely alone at Beecher Prep, in comes Summer, a breath of fresh air in the form of a smart, shy girl who seems to genuinely like him. Canadian-born Millie Davis, known for her roles on "Orphan Black" and "The Odd Squad," takes on the girl who gives Auggie hope.

"Summer is an old soul," says R.J. Palacio. "She knows what Auggie needs is somebody to not treat him differently. She's tired of all the meanness around her and she finds a kindred spirit in Auggie."

Davis is another young fan of the book. "I thought the book was really moving – it's about accepting people, which is really cool," she says.

Rounding out the main group of Auggie's friends is would-be child actress Charlotte Cody played by competitive dancer and acting newcomer Elle McKinnon. "Charlotte Cody loves singing, acting, and dancing... like I do." says McKinnon. "She a chatterbox, which makes her a little crazy but a lot of fun."

Says Chbosky, "Elle McKinnon was so natural, she blew me away. This was her first movie. Third audition. I couldn't be more pleased that *Wonder* got to introduce her to the world."

A trio of young Canadian actors makes up Julian's gang: Ty Consiglio as Amos, Kyle Breitkopf as Miles and newcomer James A. Hughes as Henry. "I looked so forward to the scene when Amos, Miles and

Henry come to the rescue,” comments Palacio. “It’s bonding moment that has become a favorite for many.”

TEACHERS

**“Greatness lies, not in being strong,
But in the right using of strength”**

-- Henry Ward Beecher

Another major influence on Auggie’s first year of school comes from two special teachers: his homeroom teacher Mr. Browne and school principal Mr. Tushman – roles taken in the film by two of America’s most in-demand stage actors: Tony Award® winner Daveed Diggs, known for playing Thomas Jefferson in “Hamilton,” making his feature film debut; and Tony Award® and Emmy® Award winner Mandy Patinkin.

Diggs was a casting coup for the filmmakers. “Daveed blew everybody away in ‘Hamilton.’ And here, he has brought out a warm, funny teacher vibe that really evokes this character,” says Hoberman.

From the minute he read the script, Diggs knew he wanted in. “I thought it would be nice to be part of a piece of art that pushes back against hatred,” he says. “And I think something about framing this story from the really personal narrative of a child gives us easy access to important ideas. It’s impossible to apply your own cynicism to *Wonder*.”

He continues: “I’d never done a movie before this so that has made it doubly special. When I showed up that first day of shooting and was hanging out with all of these magic kids, I thought if this is what movies are like, then I’m going to do movies! I could not have asked for a better experience.”

Diggs probed memories of his own favorite teachers to inhabit the role. “I modeled Mr. Browne after the 2 or 3 teachers who really changed everything for me,” he says. “I also wanted to touch on the idea that when you teach, you are changed as much by your students as you hope that they are by you.”

He was enamored of Mr. Browne’s daily precepts scrawled across the chalkboard. “I think Mr. Browne believes that if you really take these wise sayings to heart in your daily life, they can give you a framework for self-discovery. That’s what matters to him,” Diggs explains.

It is Mr. Browne who first gives the kids the quotation about choosing kindness, taken from a book by Wayne Dyer, often dubbed “the father of motivation.” Says Palacio: “When I was writing Mr. Browne, Dyer’s precept about choosing kindness came instantly into my head, and I thought that him setting that expectation would be a great way to start the school year, reminding kids what they are capable of.”

For Diggs one of the most impactful scenes was the fight between Julian and Jack Will. In that moment, the line between real and make-believe blurred. “The tense, primal emotions in the hallway just ripped my heart out as Mr. Browne breaks up the fight. Then Jack Will collapses and starts crying in my arms. I’ll never shake that memory,” he admits.

The versatile Patinkin was always Palacio's first choice for the school's principled principal. She is a long-time fan, and he lived up to her impression. "Mandy brings a soulful humanity and wisdom to everything he does. He's gentle but with real gravitas and that is Mr. Tushman to me," she says.

Patinkin went all in. "I wanted to do this because I was so moved by the story," he says. "In the world we're living in today, we have to confront racism, prejudice and xenophobia towards anyone different – and it's essential to have conversations about this."

Mr. Tushman's name sets the tone for Patinkin's light-yet-deep take on the character. (Palacio has confessed she had a college professor named Mr. Butt, an inspiration for the moniker.) "With that name Mr. Tushman had to have a self-deprecating humor, but at the same time he needed real authority. Mandy can do all of that. He can sell a joke in one scene and in another barely hold back tears," comments Lieberman.

In working with Tremblay, Patinkin says he saw something uncommon in an actor of any age group. "He knows how to listen," he observes. "He knows what many grownups in this world have forgotten or never learned in the first place: listening is all you need to be an actor, and he does it naturally."

Patinkin's own realism had Bryce Gheisar in tears while filming the scene when Julian is suspended. "I felt like I wasn't really even acting because listening to Mandy automatically brought tears to my eyes," shares Gheisar. "Then, between takes he helped me to laugh again by saying his lines from *The Princess Bride* – 'I am Inigo Montoya. You killed my father. Prepare to die.' His generosity actually helped inspire me even more, because I wanted to be as good as I could be for Mandy."

One of Patinkin's biggest scenes is the film's climax, as the 5th grade class graduates after a tumultuous year. Palacio and her family became extras in the audience, giving her a chance to witness his speech. "Seeing Mr. Tushman's speech was a profound moment for me, because I remember so strongly writing that scene. It was like watching someone watching you watching someone else," she muses.

VIA'S SCHOOLMATES

"Sometimes you don't have to be mean to hurt someone."

-- R.J. Palacio, Wonder

Just as Jacob starts his very first year at school, Via is also starting her first year at her new high-school – a tumultuous year during which she will struggle with friendships and be drawn into the wonders of first love. Two of her schoolmates become central characters:

Miranda:

Miranda was once Via's best friend, closer than close, but after a summer away, she's returned with new hair, a new attitude and a new disinterest in Via -- a crushing blow just when Via most needs someone in whom she can confide. Seventeen year-old Danielle Rose Russell took on the role with

determination. "I fell so in love with the story, I remember emailing my agent stating 'I need to be on this,'" she recalls.

Russell especially loved how Miranda's story adds another layer of someone who feels misunderstood to the story, that of a child of divorce who is hiding deep insecurities that have led to a quest for popularity and a damaging lie. "Miranda's a really good person deep down, but she's kind of lost herself, so she rebels," explains Russell. "She starts high school with pink hair, edgy clothing and a nose ring -- that's the mask that she puts on. But behind that façade, she's hurting deep down."

It is Auggie who brings Via and Miranda to a reconciliation that makes their friendship more honest. "Miranda and Auggie have a really sweet dynamic," says Russell. "She calls him Major Tom after the Bowie song and she was the one who gave Auggie the astronaut helmet he wears into the world. Missing Auggie helps her to see how much she lost when she walked away from being friends with Via."

FUN FACT: She won the role by auditioning from her house in New Jersey over Skype.

Justin:

When Miranda calls it quits as Via's best friend, Via finds herself desperately alone at her new school. Then she meets Justin, a "theatre nerd" and musician who convinces her to join the Drama Club. In the book, Palacio wrote Justin's chapter without any capitalization or punctuation to capture his stream-of-consciousness approach to life – and the filmmakers wanted an actor who could embody that physically.

Jeter, an actor, dancer and musician from Atlanta, had thought a lot about where Justin and Via connect. "Justin's an only child and he recognizes how much Via feels alone," he says. "Justin wants to show Via that it's okay to feel hurt or sad at times, so long as you have somebody to really back you up."

One of Jeter's biggest scenes is when he meets Auggie, whose very existence was initially kept secret from him. "When Justin finally meets Auggie, his first impression is similar to everyone's but Justin is not the typical guy who lets it show on his face. He holds back. Now he sees the challenges affecting Via. I love that Justin forms a bond with Auggie instantly. To me part of the power of the script is that you have some people who are on the inside looking out, and others who are on the outside looking in."

Palacio was taken with all the human touches Jeter brings to Justin. "In the book, Justin is a geeky theatre kid with glasses, but Nadji brings so much more," she says. "When I was writing Via, I really wanted her to have someone to be just hers, someone who really got her. Justin is that person."

AUGGIE'S FACE

"I wish every day could be Halloween. We could all wear masks all the time. Then we could walk around and get to know each other before we got to see what we looked like under the masks."

-- Auggie

Of paramount importance to the entire look of the film was creating Auggie's unique face with equal parts authenticity and respect, a task that involved creative makeup, prosthetics and CGI.

“We went through a long R&D phase to figure out the most appropriate look and the best way to achieve it with the time constraints of working with a child actor. We wanted the makeup to be strong and real, but also, we wanted you to completely forget Auggie’s look as the story takes off,” says Hoberman.

The naturalism of the final results gratified the cast. “The makeup is phenomenal because it doesn’t look like makeup at all,” comments Daveed Diggs. “And by keeping Jacob’s own expressive eyes visible, that keeps you tied into his heart.”

Overseeing the process was Special Makeup Effects Designer and Creator Arjen Tuiten, who recently transformed Angelina Jolie into *Maleficent*. For *Wonder*, Tuiten started with reality, keying into the physiological facts of Treacher-Collins syndrome, which typically leads to foreshortened cheekbones, diminutive ears and downturned eyes. Tuiten took Auggie’s face through a series of makeup, lighting and visual effects tests to find just the right combination of features while allowing his personality to come through. Then he whittled the process down to a remarkably speedy metamorphosis for Tremblay. “Arjen is a makeup prodigy and he got the process down to 90 minutes each day. His work was then augmented by the visual effects house LOLA, who tweaked what couldn’t be practically achieved,” explains Lieberman.

Tremblay was as upbeat, outgoing and inquisitive as he always is during his prosthetic applications – because he understood why it was so essential to get it right. “Once I had it all on, I felt like Auggie. Without the prosthetics, I probably couldn’t do as good of a job,” he says. “Sometimes it did get itchy, but if you didn’t think about it too much, it was like there was nice cozy warm cocoon around your head.”

During the pre-production tests, Oscar[®]-nominated director of photography Don Burgess, ASC, who has lent inventive visuals to such films as *Forrest Gump* and *Cast Away*, further developed a strategy for how to light Auggie. “We looked very closely at the shape of Auggie’s face and how light touches that shape and how the skin grabs the light. Part of the idea was that we could adjust when we wanted him to feel he looks his worse and when he’s feeling his best,” Burgess explains.

Chbosky purposely didn’t let the cast members see Tremblay in Auggie’s makeup right up until the moment the cameras were rolling to preserve their natural reactions on camera.

AUGGIE’S COMMUNITY

“Me and Mom and Dad are planets orbiting the Sun. The rest of our family and friends are asteroids and comets floating around the planets orbiting the Sun.”

-- Via

The visual design of *Wonder* revolves around Auggie’s enlarging world – spreading out from home to school and beyond. To craft it, Chbosky collaborated with an accomplished team including director of photography Don Burgess, production designer Kalina Ivanov and costume designer Monique Prudhomme.

As a cinematographer who thrives on invention, Burgess soon found there was a lot to play with visually in the film. Early on, he made the choice to use the RED Weapon 6K camera which he says gave him maximum flexibility and the most unfiltered lens he could find to access the story’s raw emotions.

To highlight the film's divergent perspectives, Burgess decided to take a different stylistic approach to each of the main characters' tales. "We gave each story its own special look with distinct color, lighting, and lenses," explains Burgess. "There is a consistent look to Auggie's POV but when we see the same event from a different perspective such as Via's, I change camera speeds to alter the mood. For Auggie, I used longer lenses to isolate his character more and to focus on him more on him as an individual."

The color palette also shifts. "The colors at home are cozier. But in school, it's very cool, because it's new and awkward. The longer Auggie is at school, the more it warms up," points out Burgess.

Burgess worked with up to four cameras at a time to achieve maximum efficiency. "Kids can only work a limited number of hours per day and there are scenes in the movie with up to nine characters in the frame, so we decided to go with multiple cameras," he explains.

Collaborating closely with Burgess was Ivanov, whose centerpiece set was the Pullman home, infused with many whimsical details drawn from Palacio's book. Ivanov oversaw construction of a full-scale two-story, New York-style brownstone at the Braid Street warehouse stage in New Westminster, BC. Says Palacio: "*Wonder* is not just a New York story. It could take place at any time and any place in the history of the world. The setting Kalina created was more universal and perfect."

The movie opens in the sanctuary of Auggie's bedroom. "In his bedroom Auggie can dream and be himself without judgment," says Ivanov. "I presented to Stephen the concept that Auggie's bedroom should represent night. He liked the idea because night also ties into the darkness of outer space, which is Auggie's obsession. We didn't want the room to be too dark; there's whimsy to his character, so we painted each shelf in his bookcases a different color. We wanted to capture a boy who draws, dream, has many interests and possesses an infinitely rich soul."

One unusual touch in the bedroom is Auggie's growth chart, fashioned from 27 hospital bracelets, in a sense telling Auggie's story from birth. "We spent a lot of time designing Auggie's hospital bracelets and deciding on how to showcase them. At one point Stephen came up with a great twist of displaying them on a growth chart. After we tried that approach we realized that the camera format worked better if we arranged them on a rectangular corkboard," says Ivanov. "We were always working towards making it look like real people lived in this house."

The room was so detailed Tremblay didn't want to leave. "There were billions of cool things in there that I loved. Auggie has *Star Wars* Legos, a ceiling painted with stars and a light saber. Auggie even has his X-Box in his room; my X-Box is in the basement! I wish my X-Box was in my room," laughs Tremblay.

Auggie's bedroom is opposite to Via's room. "While Auggie has a night sky, Via has a mural of the day sky with clouds," describes Ivanov. "The idea is that their illustrator mother painted both murals as an emotional response to her children's personalities. Every item and color in the house has a meaning, and because Stephen is also a fiction writer he pays close attention to these themes."

Ivanov welcomed Palacio's input. "R.J. gave me some really interesting back stories for the characters, which are not in the book – for example, she said Isabel went to Rhode Island School of Design and Nate was a musician who went to Brown. Later, Nate decided to go into finances to give his son the best life he could possibly have. It was a gift to have all this knowledge. We wanted their home to be a real family home, not too tidy or perfect, but to feel truly like it belonged to people who have both joy and struggle in their lives."

For Beecher Prep, Ivanov used the 19th century school in Brooklyn where Palacio's children attended as a model. "Stephen had asked me to make the movie look timeless," says Ivanov, "so we avoided a lot of modern school technology. For Mr. Browne's room, we built classic green chalkboards with beautiful wood frames to add warmth. He loves his students so we filled his room with a lot of humorous personal notes he wrote to them. The room had very specific décor, and we changed it to accommodate the season's passing."

To recreate the catalytic science fair scene, the art department filled the gym with real kids' projects collected from local schools. The art department itself built Auggie and Jack Will's *camera obscura*.

The Heritage Woods school in British Columbia hosted almost 400 extras to stage Via's school play and Camp Howdy in Belcarra, BC, founded in the 40s, stood in for the Broarwood Nature Reserve where Auggie has his first sleep-away. "The location was a great find; we even saw a bear while scouting it," laughs Ivanov. "Camp Howdy is lovely, but not big, and it fit our story perfectly. Auggie is indoors for most of the film, and this sequence is the first time that he is outside in nature, so it was really important for the camp to be beautiful, but not overwhelming."

Amid such a wide array of characters, costume designer Monique Prudhomme had her work cut out for her, with some characters having 45 wardrobe changes. She started with Auggie. "We created a contrast between the intensity of Auggie's life experiences and the ordinariness of his look," she notes. "Auggie wears lots of hoodies at the beginning, but less and less as he grows more comfortable in his skin."

Simple as Auggie's clothing is, there were challenges. "We had to be really conscious of getting clothes over Jacob's head and adjusting them to hide the prosthetics," the designer explains.

Via's clothing also undergoes subtle changes. "Via is like a flower that blooms," describes Prudhomme. "At the beginning, she's very reserved so I kept her clothes simple and quite youthful. But as she goes to high school and meets Justin, her femininity comes out."

For Julia Roberts' Isabel and Owen Wilson's Nate, Prudhomme drew on their backstories. "Isabel was an artist before Auggie came along, so I saw her expressing her imagination through clothes and jewelry. Our challenge was to create a real mom, but with an edge and a bit of funkiness," she says. "Nate had to feel a bit uptight in his suit, like his suit was scratchy to use Stephen's word. He works in finance, but to show that itchiness about it, I always put him in sneakers when he goes off to work."

Auggie's style contrasts with the kids he meets at school, especially Charlotte. "Stephen wanted to bring out Elle's exuberance and grace, so we gave her butterflies and sparkly things. Her joyous looks really stands out against Auggie in the beginning, but he comes to fit in," concludes Prudhomme.

THE SPACE HELMET AND CHEWBACCA

*"I didn't destroy a Death Star or anything like that,
but I did just get through the 5th grade."*

-- Auggie

If there is a safe space on earth for Auggie it is inside his space helmet, an accessory which not only keeps his face hidden but allows him to enter a cosmic fantasy world where he feels free and in mind of the unalloyed courage of his heroes: the Apollo 11 NASA astronauts who walked on the moon.

Finding the right helmet was essential. "The space helmet is Auggie's favorite thing and the one we used actually looks real," says Tremblay. "You can even press a button and the visor goes up. The space helmet makes Auggie feel pretty happy and normal, without worrying about people seeing his face."

The props department built the Auggie-sized astronaut helmet themselves, but for Auggie's space daydreams, a real child-sized NASA spacesuit was rented by the production. "We were quite lucky to find a company that made a kid's spacesuit," Prudhomme says. "It became a beautiful symbol of discovery."

To creature Auggie's intergalactic fantasies, Chbosky and Burgess used camera tricks to transport him out of this world. "We wanted to put Auggie into the extreme freedom of zero gravity. To do this, we used very high-speed cameras to simulate zero-G movement so he appears to truly be floating. You get the feeling of little Auggie in his little spacesuit actually being able to conquer gravity," describes Don Burgess.

Space creatures also show up on earth when Auggie envisions *Star Wars'* Chewbacca roaming the halls of Beecher Prep. "We were so happy that Lucasfilm and Disney understood what the *Star Wars* characters mean to Auggie, so we could have Chewbacca be a part of our movie," says Hoberman.

"One of the top ten coolest things I've ever done is doing a scene with Chewbacca," says Daveed Diggs. "Seriously, my five-year-old self was freaking out. Chewie and I had a moment together and I have that forever. Best of all, he's exactly as cool of a dude as we think he is."

REAL-LIFE AUGGIES

**"On the outside they may look different,
on the inside they have the same feelings as you. It's not how you look, it's who you are."**

-- "Imagine This: A World Without Bullies" from Children's Craniofacial Association

From the start, the filmmakers wanted to bring the facial difference community into the inner fabric of the production – and to make sure their voices were heard. They began collaborating closely with several organizations including MyFace and the Children's Craniofacial Association (CCA). Both organizations had taken the popularity of the book as a chance to raise much greater awareness of craniofacial differences and bust through some of the social stigmas.

For Palacio, the love so many “real-life Auggies” have for her book has been as gratifying as its success. “The friendships I’ve formed with kids who have craniofacial differences have been incredibly special to me,” she says. “It’s been moving to see how Wonder has positively impacted their lives.”

To learn more, the entire Tremblay family attended CCA’s annual family retreat, a tradition started by CCA’s national spokesperson, Cher. Jacob had a blast. “I made friends with many kids there, which I thought was wonderful.” laughs Tremblay. “And while I was having fun, I learned a lot about kids with craniofacial syndromes and it really helped me to do this role the right way.”

One family in particular would come to influence the film project: that of 12 year-old Nathaniel Newman, who has become close with Palacio. “A couple months after the book came out, Nathaniel’s parents reached out to me and we had lunch. Although I didn’t know him while I was writing, I discovered that Nathaniel was Auggie come-to-life,” says Palacio. “Nathaniel has Treacher-Collins syndrome and looks a lot the way I imagined Auggie, and speaks the way I hear Auggie. He has great parents and a brother who doesn’t have a craniofacial difference. Nathaniel has had to endure many surgeries and deal with a lot of the issues Auggie has. And like Auggie, he’s loving, funny and brave beyond words.”

Palacio brought Nathaniel – then recovering from his 56th surgery -- on as a consultant. “Nathaniel has given us truly personal access to what it might be like for someone like Auggie,” says Lieberman. “While Auggie isn’t real, I’ve now have had the pleasure of meeting real people just as amazing.”

Several other CCA families spent time on the Vancouver set, with every kid getting a chance to play with Auggie’s helmet.

Palacio hopes there’s just one thing audiences will take away about people with facial differences: “There is no issue with them. The issue is with all of us who are not seeing with the right eyes.”

CHOOSE KIND

“If every person in this room made it a rule that wherever you are, whenever you can, you will try to act a little kinder than is necessary - the world really would be a better place.”

-- Mr. Tushman

Part of the *Wonder* phenomenon has been empowering young people to more confidently confront the poison of bullying, bigotry and ostracism. “The book has sparked international anti-bullying campaigns,” notes Lieberman. “One of the most important things is that the story explores the many different ways people get bullied. Emotional bullying is a big deal to me, and it’s one of the reasons I really responded to the book. Bad behavior has been going on forever, but with social media you now have people treating others unfairly on an even wider spectrum, so the need for these kinds of stories is more timely than ever.”

Palacio now speaks with kids around the country about bullying as part of the Choose Kind movement started in response to the book, and has had thousands sign her Choose Kind pledge. She says it helps to remind kids that the attitude they have now towards others will affect them their whole lives.

“When I talk with kids, we talk about how you would want to be remembered 80 years from now. Do you want to be remembered for moments of unkindness? Or do you want to be remembered for being the person who was brave enough to go over to the new kid in class and make friends? That's when kids start to get it, when they start to see what they do even in a small way really, really matters for a long time.”

But Palacio says that much as her book is anti-bullying that alone is not enough. She hopes the book and now the movie will inspire everyone to be proactive, to take the one extra step to give someone a boost or a helping hand. “Sometimes it doesn't take much at all to make a huge impact,” she points out. “The best part about small acts is that you never know when you might actually be saving someone's life.”

Palacio notes that the operative word in the Choose Kind movement is *choose*, something she thinks Stephen Chbosky and the cast and crew of *Wonder* brought to the fore in the movie. She concludes: ““You can't really mandate kindness. What you can do is inspire people to see and feel what it is like to walk in someone else's shoes.”

ABOUT THE CAST

JULIA ROBERTS

An Academy Award® winner for *Erin Brockovich* (Best Actress, 2000), Roberts has appeared in many of Hollywood's most successful films, worked with the industry's most esteemed directors, and her films have grossed more than \$2.5 billion worldwide. She first came to the attention of audiences with her critically acclaimed role in *Mystic Pizza*. Then, with *Steel Magnolias*, she received her first Academy Award® nomination (Best Supporting Actress, 1989). Her next film, *Pretty Woman*, was the top-grossing film of 1990 and brought Roberts her second Academy Award® nomination (Best Actress, 1990). Her memorable performance in that film was followed by a series of notable films including *Flatliners*, *Sleeping with the Enemy*, *Dying Young*, *The Pelican Brief* and *Something to Talk About*.

Roberts also starred with Liam Neeson in Neil Jordan's *Michael Collins*, and in Woody Allen's romantic musical comedy *Everyone Says I Love You*. In 1997, she starred in the box-office smash *My Best Friend's Wedding*, directed by P.J. Hogan and the Richard Donner-directed thriller *Conspiracy Theory*, co-starring Mel Gibson. Roberts starred opposite Susan Sarandon and Ed Harris in the Chris Columbus film *Stepmom*. In 1999, she starred in two box-office hits: *Notting Hill*, costarring Hugh Grant and directed by Roger Michell; and *Runaway Bride*, in which she reteamed with her *Pretty Woman* costar and director, Richard Gere and Garry Marshall.

Since 2000's *Erin Brockovich*, she has appeared in *Mona Lisa Smile* and *American's Sweethearts*, both from Revolution Studios. She has starred in three films by director Stephen Soderbergh: *Ocean's Eleven*, *Ocean's Twelve* and *Full Frontal*. She also appeared with her *Ocean's* costar Brad Pitt in *The Mexican*, directed by Gore Verbinski. And she starred in *Confessions of a Dangerous Mind*, the directorial debut of her *Ocean's* costar George Clooney. She has worked with director Mike Nichols on both *Closer* and *Charlie Wilson's War*.

Roberts provided the voice of Charlotte in the animated film *Charlotte's Web* and made her Broadway debut in Richard Greenberg's *Three Days of Rain*.

In March of 2009, Roberts starred next to Clive Owen in *Duplicity*, directed by Tony Gilroy. Julia appeared in *Valentine's Day*, directed by Garry Marshall, released on February 12, 2010.

Roberts starred in *Eat, Pray, Love*, based on the best-selling memoir "Eat, Pray, Love" by Elizabeth Gilbert. The movie, directed by Ryan Murphy, was released in the summer of 2010.

Roberts starred as the evil queen in *Mirror Mirror*, released on March 2012.

She received another Academy Award® nomination "Best Supporting Actress" – as well as nominations for a Golden Globe® Award, a Screen Actors Guild Award® and a Critics' Choice Award – for her part in *August: Osage County*, which was released on December 2013.

Roberts received Emmy® and Screen Actors Guild Award® nominations for her role in *The Normal Heart*, which premiered on HBO in May 2014.

Roberts starred in the drama *The Secret In Their Eyes*, directed by Billy Ray, which also starred Nicole Kidman and Chiwetel Ejiofor. The film was released in November 2015.

Roberts appeared in the film *Mother's Day*, directed by Garry Marshall (April 2016). In addition, she starred alongside George Clooney in the feature film *Money Monster*, directed by Jodie Foster (May 2016).

Most recently, Roberts provided voice animation in *Smurfs: The Lost Village* (April 2017). Next in February, Roberts will commence production on the upcoming Amazon Studios drama series, *Homecoming*.

At only ten years old, **JACOB TREMBLAY** (Auggie) has quickly established himself as one of the industry's finest young actors.

Tremblay garnered international recognition for his breakout performance opposite Brie Larson in the critically-acclaimed, Oscar-nominated film *Room*. Directed by Lenny Abrahamson, the film was adapted from the international best-selling book by author Emma Donoghue. Tremblay received the "Breakthrough Performance Award" from the National Board of Review, a Critics' Choice Award from the Broadcast Film Critics Association for "Best Young Actor," and a nomination for "Outstanding Performance by a Male Actor in a Supporting Role" by the Screen Actors Guild, among other accolades, for his performance in the film.

Tremblay was recently seen starring opposite Naomi Watts in *The Book of Henry*, directed by Colin Trevorrow. The film also stars Jaeden Lieberher, Sarah Silverman, Dean Norris and Maddie Ziegler and was released by Focus Features on June 16, 2017.

Recently having wrapped filming *The Death and Life of John F. Donovan*, Jacob will appear opposite Kit Harington, Jessica Chastain, Natalie Portman, and Kathy Bates. Directed, written, and produced by Xavier Dolan, the film follows an American movie star who finds his correspondence with an 11-year-old exposed, prompting assumptions that begin to destroy his life and career.

Tremblay also recently wrapped *The Predator*, Twentieth Century Fox's reboot of the sci-fi action franchise *Predator*. Tremblay will star alongside Boyd Holbrook, Sterling K. Brown, and Olivia Munn for director Shane Black.

Jacob began his career in 2010 when he was featured in several commercials. At five years old, Tremblay quickly transitioned to the big screen when he was cast in Raja Gosnell's *Smurfs 2*. In the film, Tremblay plays the young son of Neil Patrick Harris and Jayma Mays.

Tremblay resides in Vancouver with his parents, two sisters and toy poodle, Rey.

OWEN WILSON (Nate) is one of contemporary cinema's most successful actors, having won great acclaim for his memorable turns in mainstream and independent films. In 2011, Wilson starred in Woody Allen's Academy Award-nominated feature *Midnight in Paris*, alongside Rachel McAdams and Marion

Cotillard. Wilson's performance as screenwriter and aspiring novelist Gil Pender garnered him a Golden Globe nomination in the category of "Best Actor in a Motion Picture Musical or Comedy."

Wilson was most recently seen reprising his role as Lightning McQueen in *Cars 3* which debuted domestically on June 16th, 2017.

Wilson's string of box office successes also include *Little Fockers*, the third installment of the blockbuster "Fockers" series, opposite Ben Stiller and Robert De Niro; *Marley & Me*, with Jennifer Aniston, based on the popular memoir by John Grogan; the *Night At The Museum* franchise opposite Robin Williams and Ben Stiller; the smash hit comedy *Wedding Crashers*, opposite Vince Vaughn; the romantic comedy *You, Me And Dupree*; and as the voice of Lightning McQueen in Disney's *Cars* and *Cars 2*.

Wilson starred opposite Adrien Brody and Jason Schwartzman in Wes Anderson's critically acclaimed film *The Darjeeling Limited*, about brothers taking a spiritual journey through India to rekindle their bond. Wilson has collaborated with director Anderson seven times, including the Academy Award nominated *The Grand Budapest Hotel*; *The Life Aquatic With Steve Zissou*, co-starring Bill Murray and Anjelica Huston; *The Royal Tenenbaums*, for which he and Anderson were nominated for an Academy Award for "Best Original Screenplay"; *Rushmore*, which Wilson co-wrote and co-executive produced; and Anderson's directorial debut, *Bottle Rocket*, which Wilson starred in and co-wrote. Wilson also lent his voice to Anderson's Academy Award-nominated animated feature *Fantastic Mr. Fox*.

Wilson was also featured in the 2014 Oscar nominated film, *Inherent Vice* as Coy Harlingen. Wilson's additional acting credits include *She's Funny That Way*, *No Escape*, *The Internship*, *Free Birds*, *Are You Here*, James L. Brooks' romantic comedy *How Do You Know*, *The Big Year*, *Hall Pass*, *Marmaduke*, *Starsky & Hutch*, *Zoolander*, *Drillbit Taylor*, *The Wendell Baker Story*, *Shanghai Noon*, *Behind Enemy Lines*, *I Spy*, *Shanghai Knights*, *Armageddon*, *The Minus Man* and *The Cable Guy*.

At just sixteen, **IZABELA VIDOVIC** (Via) is already building a standout resume for herself in the world of entertainment.

She recently starred in director Gary Fleder's thriller *Homefront* as Jason Statham's tenacious daughter Maddy Broker opposite James Franco and Winona Ryder. Additional film credits include *Deadtime Stories*, *Find Me*, *Help for the Holidays*, and *Christmas Angel* with Kevin Sorbo and Della Reese.

No stranger to the small screen, Izabela could most recently be seen as Taylor on Freeform's *The Fosters*, recurring as Shea Garcia-Miller on NBC's "About a Boy," and as Charlotte in the post-apocalyptic CW series "The 100." Additional television credits include NBC's "Harry's Law," NBC's "Up All Night," Fox's "Little Brother," "Bones," "Little in Common," and Amazon's "Zombieland."

In addition to acting, Izabela is a trained singer who enjoys playing guitar and piano. She recently ventured into producing original content by joining forces with Almost Normal Productions, an award-winning production company that promotes and uplifts women in entertainment while producing

cutting-edge material. With several projects under their belt, Izabela is now prepping to produce and star in Almost Normal Production's next feature *Severed Silence*.

Izabela is also a dedicated and passionate philanthropist who is in the process of launching her website, www.passionforcompassion.org. The nonprofit is set up to promote awareness about craniofacial disorders, and to raise money to fund comprehensive care for craniofacial patients in need. She also supports Covenant House California, helping homeless kids and teens in Los Angeles and Oakland.

DAVEED DIGGS (Mr. Browne) burst onto the New York theatre scene with his electrifying, Tony-winning performance in the dual roles of 'Thomas Jefferson' and 'Marquis de Lafayette' in Lin-Manuel Miranda's Broadway sensation, *Hamilton*. For its Broadway run, in addition to his Tony Award®, Diggs also earned a Lucille Lortel Award for "Best Supporting Actor" and honors from the Drama League Awards. While performing 8 shows a week on Broadway, Diggs also recurred on NBC's long-running drama, "Law & Order: SVU" and the Netflix series, "The Get Down," created by visionary director, Baz Luhrmann. He recently guest starred on ABC's "Blackish" and can currently be seen on Tina Fey's "Unbreakable Kimmy Schmidt" on Netflix. Daveed will next be seen in HBO's mockumentary *Tour de Pharmacy*, alongside Andy Samberg and Will Forte. He is also producing a television series for ABC called "The Mayor," and is shooting the drama pilot "Snowpiercer" for TNT.

Before originating these roles in *Hamilton*'s off-Broadway incarnation at the Public Theater, Diggs was already well-respected in the underground hip-hop scene as a member of the West Coast-based experimental trio "clipping." Diggs has toured nationally and internationally, both as a solo artist and with "clipping.", playing venues including Sonar Festival in Barcelona; Off Festival in Krakow; ATP Iceland in Keflavic; and Brooklyn's AfroPunk Fest. Special engagement bookings include the Red Bull Music Academy and Moog Electronics.

Daveed Diggs is a true multi-hyphenate: a rapper who acts; a writer who teaches; and an inspiring, electrifying performer who's captivated audiences in Brooklyn, off-Broadway and beyond. A man of style who carries himself with the laid-back confidence of a West Coast native, Diggs has already been dressed by designers Giorgio Armani and David Yurman, whose creations he wore to the 2015 Lucille Lortel Awards.

MANDY PATINKIN (Mr. Tushman) has been fortunate to carve out a varied career including theater, the concert stage, film, television, and as a recording artist.

In his 1980 Broadway debut, Mandy won a Tony Award for his role as Che in Andrew Lloyd Webber's *Evita* and was nominated in 1984 for his starring role as George in the Pulitzer Prize-winning musical, *Sunday in the Park with George*. Mandy's other stage credits include: *Compulsion*, *Paradise Found*, *The Tempest*, *Enemy of the People*, *The Wild Party*, *Falsettos*, *The Secret Garden*,

The Winter's Tale, The Knife, Leave It to Beaver is Dead, Rebel Women, Hamlet, Trelawney of the 'Wells,' The Shadow Box, The Split, Savages, and Henry IV, Part I.

In 1989, Mandy began his concert career at Joseph Papp's Public Theater in New York City. Since then he has toured (and continues to) his various solo concerts across North America, in London's West End, through Australia and New Zealand, as well as on Broadway and off-Broadway. In 1997 he played a sold-out Broadway engagement of *Mandy Patinkin in Concert*, with all profits benefiting five charitable organizations, and in 1999, while on tour, Mandy ended each concert by heading to the theater lobby with a cardboard box, asking patrons to empty their pockets for PAX, a gun safety organization, and Doctors Without Borders, in response to both the Columbine shooting and the Bosnian War.

In addition to his solo concerts, Mandy has created collaborations with artists including opera super-star Nathan Gunn in *An Evening with Mandy Patinkin & Nathan Gunn*; with his dear friend Patti LuPone in *An Evening with Patti LuPone and Mandy Patinkin* which has toured since 2007 and played Broadway in 2012; *Bridges*, a concert with musicians from various countries in the Middle East; and most recently, *The Last Two People on Earth: An Apocalyptic Vaudeville*, with the performance artist Taylor Mac, directed by Susan Stroman.

Mandy has appeared in many feature films, including *Ali and Nino, The Queen of Spain, Wish I Was Here, The Choking Man, Pinero, The Adventures of Elmo In Grouchland, Lulu on the Bridge, Men with Guns, The Princess Bride, Yentl, The Music of Chance, Daniel, Ragtime, Impromptu, The Doctor, Alien Nation, Dick Tracy, The House on Carroll Street, True Colors, and Maxie*. He has also just completed work on *Life Itself*. He has also lent his voice talents to numerous animated films, including *Smurfs: The Lost Village, The Wind Rises, Everyone's Hero, and Castle in the Sky*.

Currently, Mandy can be seen in the Award-winning Showtime Original Series *Homeland* as CIA Agent Saul Berenson. He has also won a 1995 Emmy Award for his performance in the CBS series "Chicago Hope," and starred in the CBS series "Criminal Minds" and in the Showtime Original Series "Dead Like Me."

As a recording artist on CBS Records, Mandy released two solo albums, *Mandy Patinkin* and *Mandy Patinkin In Concert: Dress Casual*. On the Nonesuch label, Mandy has recorded *Experiment, Oscar & Steve, Leonard Bernstein's New York, Kidults* and *Mandy Patinkin Sings Sondheim*. In 1998 he debuted his most personal project, *Mamaloshen*, a collection of traditional, classic and contemporary songs sung entirely in Yiddish. The recording of *Mamaloshen* won the *Deutschen Schallplattenpreis* (Germany's equivalent of the Grammy Award).

Mandy resides in NYC with his wife, actress and writer Kathryn Grody.

DANIELLE ROSE RUSSELL (Miranda)

Russell is known for her role in Columbia's *Aloha* opposite Emma Stone and Bradley Cooper. She can also be seen in the sci-fi movie *Pandemic*, and Universal's *A Walk Among the Tombstone*. She just wrapped production on *Measure of a Man*, in which she stars opposite Judy Greer and Luke Wilson.

On television, Danielle will next star in the highly anticipated role of 'Young Hope Mikaelson' on The CW's "The Originals." Her other television credits include Amazon's "The Last Tycoon," opposite Matt Bomer, Kelsey Grammer and Lily Collins.

NADJI JETER (Justin) is a 20-year-old multi-talented entertainer.

He ended a 1961 independent production on director Gregory Caruso's feature film, *Flock of Four*, playing the lead role of Clifford, a South Central Jazz drummer. Nadji will also be starring as Nick Gordon in the upcoming Bobbi Kristina biopic slated for release this summer.

Nadji was featured in the hit Adam Sandler comedies *Grown Ups* and the sequel *Grown Ups 2*, playing Andre McKenzie, the son of Chris Rock and Maya Rudolph's characters. His numerous voice-over credits include the Clint Eastwood film *Changeling*. Jeter is also featured as Sam in Naughty Dog's action-adventure survival video game "The Last Of Us," which is considered by many critics as one of the greatest video games of all time, winning over 230 Game of the Year awards, and was one of the best-selling titles of 2013.

Recently, he was the lead in *Dance Camp*, the first YouTube Original Red movie; as well as supporting lead in Sony's sci-fi thriller *The 5th Wave* as Poundcake in an ensemble led by Chloe Grace Moretz, Liev Schreiber, Maria Bello & Ron Livingston; and in the upcoming independent drama *Blue Weekend*.

On television, Jeter joined the ABC hit comedy "Last Man Standing" in the recurring guest starring role of Brandon in 2015. He was a series regular starring alongside with Tracee Ellis Ross and Malcolm Jamal Warner in a BET sitcom "Reed Between the Lines." Jeter has also guest starred on Disney's "Jesse," Disney XD's "Kirby Buckets" and "Mosies Rules," ABC's "Castle," Jerry Bruckheimer's "The Forgotten," CW's "Every Body Hates Chris," and ABC's "Grey's Anatomy." In addition, Jeter utilized his dancing skills in *Documentary*, directed by Dieter Weisner, about the late Michael Jackson.

As a dancer, Jeter toured with Usher in 2005, and has a cameo appearance in the Usher World Tour DVD. He has performed for the likes of Quincy Jones, LA Reid, Sean "Diddy" Combs, and Jamie Foxx, among other entertainment icons. He has also appeared in music videos for several artists including Cee-lo, and performed as the mascot "Lil Harry the Hawk" of the NBA's Atlanta Hawks basketball team.

He has appeared in numerous national advertising campaigns including spots for AT&T, Coca-Cola, Target, Hillshire Farm, and Donna Karen. Recently, Nadji just wrapped a Dr. Pepper commercial campaign with Larry Culpepper.

Jeter is a Star Power Ambassador for the Starlight Foundation in California. He has served as host of Shawn Edginton's annual "NO BULL Awards," the BrittiCares Foundation events in Los Angeles, and the 2013 Teen Video Awards. In 2005, he performed for Usher's New Look Foundation Gala in New York City, and in 2010 and 2011 he co-hosted Usher's Camp New Look Foundation World Leadership Awards with former President Bill Clinton, Golfer Michelle Wie, Justin Bieber, and Entertainment Tonight's Kevin Frazier. In 2013, Usher presented Jeter with The Global Youth Leadership Award, New Look Youth Leader for being a young person who shows significant commitment and long-term potential as a leader in their community, their country and the world.

While living in Atlanta, Georgia, Jeter's family discovered that the rambunctious youth had a gift in dancing, acting, and music. An excellent student, Jeter loves science and also enjoys playing the guitar, football and video games, as well as taking martial arts classes. He now lives in Los Angeles.

ABOUT THE CREW

STEPHEN CHBOSKY (Screenwriter/Director) wrote and directed the feature film adaptation of his novel, the #1 NY Times and international bestseller, *The Perks of Being a Wallflower*. The film was well received critically and won several awards (GLAAD, Independent Spirit, People's Choice). The novel also enjoyed the distinction of being on the ALA's Most Challenged Books list seven times and was Number 10 on the most banned books in America list for 2000 – 2009.

In the past year, he co-wrote the screenplay for Disney's *Beauty and the Beast*, which enjoyed both critical and box office success (#8 all-time domestic and #10 all-time international).

A native of Pittsburgh, Pennsylvania, he graduated from the University of Southern California's Filmic Writing Program. His first feature, *The Four Corners of Nowhere*, premiered at the Sundance Film Festival. He wrote the screenplay for the film adaptation of *Rent* and co-created the post-apocalyptic TV drama, *Jericho*.

He is currently writing his second novel.

R.J. PALACIO (Author) lives in New York City with her husband, two sons, and two dogs. For more than twenty years, she was an art director and graphic designer, designing book jackets for other people while waiting for the perfect time in her life to start writing her own novel. But one day several years ago, a chance encounter with an extraordinary child in front of an ice cream store made R. J. realize that the perfect time to write that novel had finally come. *Wonder* is her first novel. She did not design the cover, but she sure does love it.

Her other books include *365 Days of Wonder: Mr. Browne's Book of Precepts* and *Auggie & Me: Three Wonder Stories*. Learn more about her at rjpalacio.com or on Twitter @RJPalacio.

TODD LIEBERMAN (Producer) is a co-owner of Mandeville Films and Television. He is one of the leading producers in the entertainment industry today. His Disney-based company, Mandeville Films, is among the most profitable and respected production labels in the entertainment industry.

Since its founding in 1995, Mandeville Films has produced feature films that have grossed more than \$2.5 billion in domestic box-office receipts and their slate includes a wide variety of genres, anchored by character-driven stories with universal, often uplifting themes.

Lieberman's most recent movie is Disney's live-action retelling of *Beauty and the Beast*, starring Emma Watson as Belle and Dan Stevens as The Beast. The critically- hailed film, directed by Bill Condon, has broken box-office records worldwide and has become the highest grossing PG-rated film in North America of all time. It also stars Emma Thompson, Kevin Kline, Josh Gad, Luke Evans, Gugu Mbatha-Raw, Ian McKellan, Ewan McGregor, and Audra MacDonald.

Upcoming movies include *Stronger*, the inspirational story of Boston marathon survivor Jeff Bauman, directed by David Gordon Green, starring Jake Gyllenhaal, Tatiana Maslany, Miranda Richardson

and Clancy Brown, to be released September 22, 2017 by Roadside Attractions. *Stronger* makes its world premiere at the 2017 Toronto Film Festival. Following that is *Wonder*, based on R.J. Palacio's best-selling novel, directed by Stephen Chbosky, starring Julia Roberts, Jason Tremblay and Daveed Diggs, to be released November 17, 2017 by Lionsgate. Both films were developed in house at Mandeville. Mandeville is currently in production on *Extinction*, a sci-fi thriller starring Michael Pena and Lizzy Caplan, directed by Ben Young, to be released by Universal Pictures. Mandeville is also in pre-production *The Aeronauts* for Amazon Studios, written by Jack Thorne, based on the true story of balloon pilot Amelia Wren and scientist James Glaisher and their extraordinary and harrowing journey to discover the secrets of the skies.

Other notable films include the critically hailed Academy Award®-nominated feature *The Fighter*, starring Mark Wahlberg, Christian Bale, Melissa Leo and Amy Adams, and directed by David O. Russell. Produced for \$25 million, the film went on to gross almost \$130 million worldwide and earned a host of awards, including an Academy Award® nomination for "Best Picture" and "Best Supporting Actor" and Actress Awards for Bale and Leo.

Under the Mandeville banner, Lieberman also produced *The Muppets*, starring Jason Segel, Amy Adams and Walter, the newest Muppet. Directed by James Bobin, written by Segel and Nick Stoller, *The Muppets* was one of the best-reviewed films of 2011 and earned the Academy Award® for "Best Song." Mandeville also produced the next "Muppet" installment, *Muppets Most Wanted*. Lieberman also produced *Warm Bodies*, the genre-bending "zombie romance" based on Isaac Marion's novel, starring Nicholas Hoult, John Malkovich and Teresa Palmer, written and directed by Jonathan Levine, for Summit/Lionsgate. Mandeville executive produced *Insurgent* and *Allegiant*, part of the *Divergent* movie series. Mandeville enjoys a first look deal with Disney, which has been the company's home for over 20 years.

Under the Disney banner, Mandeville produced a string of hits, including the romantic comedy *The Proposal*, starring Sandra Bullock and Ryan Reynolds. *The Proposal* became the highest grossing romantic comedy of 2009, earning over \$317 million worldwide. It was the People's Choice award winner for "Best Comedy of the Year" and Mandeville crossed the billion dollar mark in terms of box-office revenue with *The Proposal*.

Prior to joining Mandeville, Lieberman acted as senior vice president for international finance and production company Hyde Park Entertainment, which produced and co-financed such films as *Anti-Trust*, *Bandits*, and *Moonlight Mile*.

Lieberman established himself at international sales and distribution giant Summit Entertainment, where he moved quickly up the ranks after pushing indie sensation *Memento* into production and acquiring the Universal box-office smash *American Pie*.

In 2001, Lieberman was named one of the "35 Under 35" people to watch in the business by The Hollywood Reporter, which also ranked Lieberman and Hoberman among the 30 most powerful producers

in Hollywood. He holds a B.A. from the University of Pennsylvania. Lieberman is a member of the Motion Picture Academy of Arts and Sciences and a judge for the Academy's Nicholl Fellowship in Screenwriting. He is also a member of the Television Academy and a Producer's Guild mentor, as well as an active member of the Los Angeles chapter of the Young Presidents' Organization.

DAVID HOBERMAN (Producer) is the founder and co-owner of Mandeville Films and Television. He is one of the leading producers in the entertainment industry today. His Disney-based company, Mandeville Films, is among the most profitable and respected production labels in the entertainment industry.

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Hoberman founded Mandeville Films in 1995 and signed a five-year first look pact with the Walt Disney Studios. In 1999, Hoberman signed a first-look deal for Mandeville at the Walt Disney Studios with Lieberman. Two years later, Lieberman became a co-partner in the company.

Hoberman created the award-winning “Monk,” a one-hour series for USA Network. Executive-produced by Mandeville and spearheaded by Hoberman, “Monk” aired for eight seasons.

Prior to forming Mandeville Films, Hoberman served as president of the Motion Picture Group of the Walt Disney Studios, where he was responsible for overseeing development and production for all feature films for Walt Disney Pictures, Touchstone and Hollywood Pictures. During Hoberman’s tenure, Disney was often the top studio in domestic box-office grosses. In 1990, *Pretty Woman*, supervised by Hoberman, was the top-grossing film of the year, and its soundtrack was the top-selling soundtrack of the year. Hoberman was also behind major blockbusters at the studio, including *Father of the Bride*, *What About Bob*, *Dead Poets Society*, *Ed Wood*, *Dangerous Minds*, *Ruthless People*, *Beaches*, *Three Men and a Cradle* and *Honey, I Shrunk the Kids*. While an executive at Disney, Hoberman championed the first-ever full-length stop-motion animation feature, Tim Burton’s *The Nightmare Before Christmas*.

Hoberman started his career working in the mailroom at ABC and quickly ascended in the entertainment business, working for Norman Lear’s Tandem/T.A.T. in television and film. He worked as a talent agent at ICM before joining Disney in 1985.

STEVEN CONRAD (Screenwriter) is the writer of *The Pursuit of Happyness*, *The Weather Man* and *The Secret Life of Walter Mitty*. He also is the writer and director of the television series “Patriot.”

JACK THORNE (Screenwriter) began his screenwriting career on “Shameless” and “Skins” and lead wrote the darkly comic C4 series “Cast Offs,” broadcast in 2009. Jack’s television work includes “The Fades” for BBC3, and “This Is England ‘86,” “’88” and most recently “’90.” Jack created “Glue” (E4) 2014 and his original pan-European crime thriller for Sky and Canal+. “The Last Panthers” aired autumn 2015 in Europe and in the States on Sundance Channel last year.

Jack has five BAFTAs; two in 2012 for "Best Mini-Series" and "Best Drama Series" for "This Is England '88" and "The Fades" respectively, two last year; "Best Single" for *Don't Take My Baby*, and "Best Serial" for *This Is England '90* and this year his original 4-part series "National Treasure" for The Forge/Channel 4 starring Robbie Coltrane, Julie Walters and Andrea Riseborough won "Best Mini-Series." In film, Jack wrote the original films *The Scouting Book for Boys* and *War Book* and adapted Nick Hornby's *A Long Way Down*. Jack also writes for the stage, amongst other work *Let the Right One In* transferred to the West End in spring 2014 and *The Solid Life of Sugar Water* transferred from the Edinburgh fringe to The National Theatre after a successful tour last year. Jack wrote *Harry Potter & the Cursed Child* from an original story by JK Rowling, John Tiffany and himself which is currently running on the West End and in Spring of 2017 his adaptation of *Woyzeck* played at the Old Vic starring John Boyega.

Jack is currently adapting Philip Pullman's *His Dark Materials* for Bad Wolf, Newline and BBC One, is writing on the Philip K. Dick anthology series for Channel 4 and Sony Pictures TV, and is penning *The Eddy* to be helmed by Damien Chazelle for Netflix. Features in development include; *Dirt Music* for Wildgaze Films and Film Four, an adaptation of the graphic novel *Radioactive* by Lauren Redniss for Working Title & Shoebox, *Secret Garden* for Heyday Pictures and StudioCanal, *Intertia* for Temple Hill and Fox 2000, and *The Aeronauts* for Mandeville and Amazon Studios.

CREDITS

Directed by
Stephen Chbosky

Screenplay by
Stephen Chbosky and
Steven Conrad and
Jack Thorne

Based on the novel by
R.J. Palacio

Produced by
Todd Lieberman, p.g.a.
David Hoberman, p.g.a.

Executive Producers
Jeff Skoll
Robert Kessel

Executive Producers
Michael Beugg
R.J. Palacio
Alexander Young

Director of Photography
Don Burgess, ASC

Production Designer
Kalina Ivanov

Editor
Mark Livolsi, ACE

Costume Designer
Monique Prudhomme

Music by
Marcelo Zarvos

Music Supervisor
Alexandra Patsavas

Casting by
Deborah Aquila, CSA & Tricia Wood, CSA
Jennifer Smith

Julia Roberts

Owen Wilson

Jacob Tremblay

Izabela Vidovic

Mandy Patinkin

Daveed Diggs

Sonia Braga

Danielle Rose Russell

Nadji Jeter

Noah Jupe

Bryce Gheisar

Millie Davis

Elle McKinnon

Lionsgate Presents

In Association with

Participant Media

and

Walden Media

A

Mandeville Films / Lionsgate

Production

WONDER

Unit Production Manager Michael Beugg

Production Manager Daniel Clarke

First Assistant Director Jim Brebner

Key Second Assistant Director Rachael Fortier

CAST

(In Order of Appearance)

Auggie	Jacob Tremblay
Nate	Owen Wilson
Via	Izabela Vidovic
Isabel	Julia Roberts
Teenage Doctor	Mark Dozlaw
Nurse	Rukiya Bernard
Neonatologist	Jennifer March
Mr. Tushman	Mandy Patinkin
Jack Will	Noah Jupe

Julian	Bryce Gheisar
Charlotte	Elle McKinnon
Mr. Browne	Daveed Diggs
Amos	Ty Consiglio
Miles	Kyle Breitkopf
Henry	James Hughes
Darth Sidious	J. Douglas Stewart
Summer	Millie Davis
Ms. Petosa	Ali Liebert
Dodgeball Player	Joseph Gordon
Cute Guy	Cameron Roberts
Miranda	Danielle Rose Russell
Ella	Erika McKitrick
Justin	Nadji Jeter
Mr. Davenport	Ben Ratner
School Photographer	Jason McKinnon
Reid	Izzy Lieberman
Rebecca	Hannah Hoberman
Chewbacca	Michael Alan Healy
Grans	Sonia Braga
Jack Will's Mom	Nicole Oliver
Ximena Chin	Emily-Rose Delahunty
Savanna	Lucia Thain
Maya	Sasha Neuhaus
Miranda's Mom	Rachel Hayward
Guy on Bus	Callahan Brebner
Our Town Players	Caleb Gordon
	Grayson Maxwell Gurnsey
	Emily Giannozio
	Haley Goldin
	Maccie Margaret Chbosky
	Victoria V. Cruz
Via (age 4)	Crystal Lowe
Science Fair Judge	Steve Bacic
Julian's Mom	Jason Tremblay
Julian's Dad	William Dickinson
Camp Counselor	Emma Tremblay
Eddie	Armen Henry Bagdasarov
Michelle	Lidya Jewett
Danny	Kaelyn Breitkopf
Lina Annan	Gidget
Angela	
Daisy the Dog	
	Leif Havdale
Stunt Coordinator	Pete Bucossi
Stunt Coordinators (NYC)	Eric Solky
	Joey Brandt
Astronaut Auggie Double	Logan Hosie
Stunt Doubles Auggie	Devyn Dalton
	Max Lang
Stunt Performers	Simon Pidgeon
	Brin Alexander
	Kimberly Chiang
Stunt Safety	

Line Producer Daniel Clarke

CREW

Associate Co-Producers Bo Shen
Shixing Zhou

Art Director Kendelle Elliott
Set Decorator Shannon Gottlieb

"A" Camera / Steadicam Operator Peter Wilke, SOC
First Assistant "A" Camera Kieran Humphries
Second Assistant "A" Camera Joshua Marcoux
"B" Camera Operators Michael Burgess
Darryl Hartwell
Chris Gibbins
First Assistant "B" Camera Robert Finnigan
Second Assistant "B" Camera Andy Wilson
"C" Camera Operator Alex Martinez
First Assistant "C" Camera Dan Robinson
Second Assistants "C" Camera Spencer Ennis
Jordan Scott Hubbard
Film Loader Sean Cooke
Digital Loader Chris Bolton
DIT Dale Robinette
Still Photographers Robert Falconer

Associate Producer Jeffrey Harlacker
Post Production Supervisor Jason Miller

First Assistant Editor William Joseph Kruzykowski
Second Assistant Editor Dave Matusek
Additional Assistant Editor Staci Pontius
Post Production Assistants Ian McClarren
Greg Stanley

Script Supervisor Susan Lambie

Production Sound Mixer Kelly Zombor
Boom Operators Michael Leder
Ian Ferguson
Sound Assistant Daniel Parsons
Video Coordinator David Joshi
Video Assistant Neal Melancon
Computer Playback Supervisor Gladys Tong
Computer Playback Operators Cameron Drinkle
Ian Davidson
Aiden Zanini
Dailies Operators Refah Mahmoud
Aaron Olson

Key Grip	Reid Cohoon
Best Boy Grip	Melissa Beaupré
"A" Dolly Grip	Darin Wong
"B" Dolly Grip	Steve Gilmour
Leadperson	Michael Rogers
Grips	Julian Chapdelaine
	Matthew Clarke
	Christopher Grinham
	Stanislav Amdur
	Chelsea Barrie
	Yenna Cohoon-Stobo
	Troy Howell
	Amanda Paul
Key Rigging Grip	Bippin Kumar Sammy
Rigging Best Boy Grips	Craig Bullen
	Ian Garipey
Rigging Grips	André Nadler-Behnka
	Herb DeWaal
	Chris Fortner
	Ryan "Beard" Lewis
	Ross McMaster
	Taylor Renforth
	Sam Robinson
	Fabio Sartor
	James Williams
Libra Head Tech	
	John C. Dekker
Gaffer	Brett Bird
Best Boy Electric	Domenic Buono
Set Wiremen	Eldon Ross Coney
	Robert Harvey
Lamp Operators	Trevor Gemma
	Kerri Coombs
	Casey Gemma
Rigging Gaffer	Jeff Harvey
Rigging Best Boys Electric	Johnny "Rocket" Woods
	Jordan Colbridge
	James Hanson
Rigging Electricians	Tero Arden
	Daniel Jensen
	Jaryn Perkins
Rigging Lamp Operators	Garo Ardzivian
	Javier Carranza
	Donald Charles
	Shawn Collum
	Robert F. Hahn
	Patrick Kirkland
	Bernard Lally
	Stephen Stewart
Dimming Board Operator	Calum Smith
Generator Operator	Ken Decker
Set Designers	Jay Mitchell

Art Department Coordinators	Angela O'Sullivan James Steuart Lynn Snedden Gina MacKay Loree Cameron Melina Neufeld Shannon Courte Oliver Mitchell Atkins
Graphic Designers	
Graphic Artist	
Art Department Assistant	
Isabel's Original Artwork Created by	Elizabeth Barrett Groth
Assistant Set Decorator	Lee Campbell
Lead Dresser	Anthony Beck
On-Set Dresser	Kevin Griffin-Park
Set Dressers	Kelly McLeod Ben Lait Sara Quine Christopher Renshaw Rachel Terry John Vandermen Ross Wahl Wichuda Junpuang Rose Marie McSherry David Turgeon Greg A. Coombs Darcy Wyness Mike Hayward Lane Wyness Daniel Tolley
Assistant Set Dresser	
Buyers	
Head Greensperson	
Co-Head Greensperson	
Lead Greensperson	
Greenspersons	
Property Master	Dean Eilertson
Assistant Property Masters	Michelle Hendriksen Jason Landels Claudio Palavecino
Special Effects Coordinator	Kyle T. Moore
First Assistant	Kerry Phillips
Special Effects Assistants	Angus Bell-Irving Mark Gibbard Cameron McDougall Spencer Bennett Chris Markle Chris Sturges
Best Boy Special Effects	
Special Effects Technician (Fireworks)	
Assistant Costume Designer	Alison Fraser
Costume Coordinators	Janice Swayze Luisa Dal Magro Jo Riley J Paul Lavigne Jeffrey Fayle Jana Reidel Frances Vega Jennifer Brown
Background Costume Coordinator	
Set Supervisors	
Truck Supervisor	
Costumer to Ms. Roberts	
Prep Costumers	

On-Set Costumers	Jen Dawson Michael-John Bugera Marnie Ander Anthony Franco Brenda Knight Anna Postanski
Stylist	
Costume Cutter	
Seamstress	
Auggie Pullman Special Makeup	
Designed and Created by	Arjen Tuiten
Special Makeup Effects Artist	Yoichi Art Sakamoto
Mold / Silicone Department	Russell Don Sing
Lifecasting	Gary Yee
Hair Supervisor	Aimee Macabeo
Hair / Wigs	R. Toi Rodchompu
Contact Lens Designer	Jessica Nelson
Consultant	Bill Sturgeon
Key Artist	J.D. Bowers
Photo Department	Steve Koch
Facilities / Shipping	Raymund Egango
Studio Coordinator	Linda Sturgeon
Special Materials Consultant	Dr. Gabe Don Sing
Special Makeup Effects Artist (VAN)	Michael Nickiforek
Contact Lens Tech (VAN)	Debra Szteina
Department Head Makeup	Naomi Bakstad
Makeup Artist to Ms. Roberts	Jean A. Black
First Assistant Makeup Artists	Megan Harkness Christopher Pinhey
Department Head Hair	Robert A. Pandini
Hairstylist to Ms. Roberts	Frida Aradottir
First Assistant Hair	Ailsa Macmillan
Canadian Casting by	Kris Woz
Extras Casting by	Kara Eide
Background Coordinators	Andrea Brown Crystal Wilson Holly Pinder
Location Manager	Bruce L. Brownstein
Assistant Location Manager	Rob Archibald
Location Scout	Will Fearn
Key Location Production Assistants	Trista Brereton Acton Hiram Josh Kukurudz
Production Accountant	Michele Lee
First Assistant Accountant	Leona Atkinson
Assistant Accountants	Mike Aichholz Sylvia Jang
Payroll Accountant	Megan Irvine
Accounting Clerk	Andie Aichholz
Post Production Accounting by	Trevanna Post, Inc.

Post Production Accountant	Dee Schuka
Assistant Post Production Accountant	Amy Scholsohn
Unit Manager	Joshua Hauca
Production Coordinator	Bliss McDonald
Assistant Production Coordinator	Tara Mews
Second Assistant Production Coordinator	Connor Tkachuk
	Evan Godfrey
Office Production Assistant	Sophie Graham
Second Assistant Director	Scott Kukurudz
Third Assistant Director	Nick Fletcher
Trainee Assistant Director	Megan Schaufele
Set Production Assistants	Jessica Ally
	Chloe Carter
	Derek Di Palma
	Steve Duck
	Angel Foisy
	Autumn Mastin
	Skylar Murray
	Chloe Smyth
	Andrew Tran
Assistants to Mr. Chbosky	Stephanie Moore
Assistant to Mr. Lieberman	Kathryn Alsman
Assistant to Mr. Hoberman	Anna Hughes
Assistant to Mr. Young	Max Jacoby
Assistant to Producers	Rachel Marc
	Madison Mcleish
Dialect Coach	Doug Abrahams
Animal Trainers	Steve Woodley
	Darcy Woodley
Studio Teachers / Welfare Workers	Danika Dinsmore
	Natalie Zara Smith
Construction Coordinator	Craig Henderson
Construction Forepersons	Chris Richardson
	Charlie Campbell
Construction Buyer	Kevin Tomecek
Lead Carpenters	Janice Coats
	Rob Sykes
Scenic Carpenter / First Aid	Greg Winter
Scenic Carpenters	W. Glen Hierlihy
	George Lesjak
	Peter Daniel Schultz
	Aren Carl Scott
	Shaun Scott
	Stephen Ernest Tamke
	Andre Ethier
	Ian McDowell

Scenic Helpers	Bryan Pederson Renée-Lynn Duncan Terrence Hall Mike Niven
Model Maker	Paul Grinnell
Maintenance Person	Justin Tomeck
On-Set Painter	Tom Robertson
Paint Coordinator	Barry Kootchin
Lead Painters	James Dickson Brenda Borrowman
Scenic Artists	Dragan Zaric Christian Kearney Veronica Foster
Sign Painter	Andrew Glavina
Scenic Painters	Kevin House Jocelyn Dumont Jacquie Duruisseau Lucas Mooney
Painter	Selina Emnale
Paint Labourers	Amber Hierlihy Akcinya Kootchin
Plasterers	Cecil Gordon Brookes Michael Ryan Paulson
Transportation Coordinator	David Holm
Transportation Captain	Ron Irvine
Transportation Co-Captain	Carrie O'Bray
Transportation Assistant	Kimberly Buckham
Drivers	Mike Bridge Don Bryan George Cameron Bourque Stephen Carr Barry Chapman Debbie Chisan Gary Gleeson Herb Langill Ken Marsden Dave Miller Murray R. Mills Michael Milne Pierre Miranda Steve Reddy Gordon Reid Daniel T. Reiter Lucas W.R. Robinson Michael Slattery Andy Stankiewicz John Stewart Sergei Tinkhonov J. Wally Watson
Caterer	First Take Catering

Head Chef	Soren Tambour
Assistant Chefs	Anthony "Nino" McGovern
	Michele McBurney
First Aid / Craft Services	Dean Paholkin
First Aid / Craft Service (Background)	Brigitte Beaudoin
Security Captain	Richard Wynnyk
Security to Ms. Roberts	SISS LTD.
Product Placement	Karen Neasi
Clearance Coordinator	Ashley Kravitz
Clearance Coordinator Vancouver	Weatie Rosenlehner
Unit Publicist	Toni Atterbury

NEW YORK UNIT

Unit Production Manager	Donna E. Bloom
First Assistant Director	Jono Oliver
Second Assistant Director	Soren Miltich
Director of Photography	Michael Burgess
First Assistant "A" Camera	James R. Belletier
Second Assistant "A" Camera	M. Dean Egan
DIT	Robert Strait
Video Assist	Daniel Salk
Key Grip	Brad Goss
Best Boy Grip	Robert Stile
Grips	Jamie Taggart
	Sean Lowery
	Kevin Pari
Gaffer	Brooke Stanford
Best Boy Electric	Andrew Sadtler
Generator Operator	Mark L. Egyud
Graphics Artist	Maki Takenouchi
Property Master	Patrick Head
Costume Supervisor	Susan J. Wright
Costumer	Adrienne Abseck
Department Head Makeup	Judy Chin
Department Head Hair	Jasen Sica
New York Casting by	Allison Estrin, CSA
	Henry Rusell Bergstein, CSA
Extras Casting by	Grant Wilfley Casting
Location Manager	Steve Grivno
Assistant Location Manager	Benjamin Gamer
Location Coordinator	Katie Cossolotto
Location Production Assistants	Devon Bryant
	Liz Roth
Parking	Francisco Marciel

Production Accountant
Assistant Accountant
Production Coordinator
Production Secretary
Office Production Assistant
Set Production Assistants

Stephen Lippross
Michele Lee Kirwan
Devin Ershow
Reka Posta
Erik Sateren
Maxwell Velazquez
Oleg Faynshteyn
Kelsea Bauman
Holly Meyer
Kevin Alexander

Transportation Captain
Transportation Co-Captain
Caterer
Set Medic

Kevin Wood
John Miale
Martini Craft
Rich Fellegara

POST PRODUCTION

Visual Effects by
Visual Effects Supervisor
Visual Effects Producer
Compositing Supervisor
On-Set Supervisor
Visual Effects Executive Producers

Iola | VFX
Dan Bartolucci
Mare McIntosh
Edson Williams
Erik Liles
Thomas Nitmann
Mark Stern
Anwei Chen
Sigmund Wong
Erik Bruhwiler
William Barkus
Kazuyoshi Yamagiwa
Jason Schaefer
Chris Cabrera
Patrick Canning
Greg Souers
Natsuko Yamashita
Lindsey Fry
Yuki Uehara
Chris Hunsberger
John Polyson

Visual Effects Coordinators

Compositors

Digital Matte Painters

3D Artists

Roto Artists

Pipeline Engineers

Sun Lee
Rob Olsson
Cody Brunty
Lee Mar
Chris Radcliffe
Josh Singer
David Michaels
Matt Cordero
Jason Evanko
Kirt Gravatt
Sarah Keturah
Jason Mulyadi
Greg Meadows
Scott Jepson

Production Assistants	Jason Gandhi Max Leonard Autumn Hagerty Gabriella Placourakis
On-Set Photography Smoke Editorial	Patrick Flannery John Polyson
In-House VFX Supervisor In-House Composer	John Stewart Tricia Barrett
Sound Supervision and Editorial by Supervising Sound Editors	EarCandy Post Sound Perry Robertson Scott Sanders, M.P.S.E.
Sound Editors	Mark Allen Kevin A. Zimmerman
Foley Recorded at Foley Supervisor Foley Mixers	Post Creations Nick Neutra John Guentner Jacob McNaughton
Foley Artists	Arno Stephanian Noel Vought Ginger Geary Monique Reymond
ADR Mixers	Thomas J. O'Connell Michael Miller C.A.S.
ADR Recordists	Ryan D. Young Nick Jimenez
Re-Recording Mixers	Ron Bartlett D.M. Hemphill
Re-Recording at Sound Stage Recordist Temp Re-Recording Mixers	Ross 424, Inc. Richard Kitting John T. Reitz Tom Ozanich
Mix Technician Stage Engineer	Phil Lee Jeff Berlin
Dolby Sound Consultant	Andy Potvin
Dailies Provided by Dailies Producer Outpost Engineer	OUTPOST® - a Light Iron service Dylan Damian Josh Fletcher
ADR Casting by ADR Cast	Johnny Gidcomb Ava Acres Ryan Bartley Eva Bella Darcy Rose Byrnes Jennifer Cain Daniel Cummings Collin Dean Justin Felbinder

	Sean Ryan Fox Elan Garfias Emily Hahn Terrence Hardy Laya Hayes Ava Leslie Susan Leslie Garret McQuaid Genesis Ochoa Andre Robinson Grace Rolek Will Ropp Carter Sand Mariel Sheets Brooke Singelton Jason Smith Angelo Vacco
Assistants to Mr. Chbosky	Kelsey Nicolle Scott Jessica Mosley
Post Production Services Provided by	EPS
Main Title Designed by End Titles by	Picturemill Scarlet Letters
Digital Intermediate by DI Colorist DI Producers	Light Iron Corrine Bogdanowicz Zara Park Andrew Kennedy
DI EP DI Editors	Paul Geffre Matt Blackshear Manny Dubón
DI Finishing Artist DI Assists	Monique Eissing Griffith Davies Chris Abdon
DI Management	Michael Cioni Peter Cioni Chris Peariso Dana Blumberg Josh Haynie Edgar Furse Zach Howell
Engineering	Peyton Van Amburgh Bryce Marrero Jennifer Razon Mary Omel Eli Eastlund
DI Administration	
Minecraft World Creation	BlockWorks James Delaney Ruben De Ligt Cal Miller
Minecraft Performer	

Additional Footage Courtesy of Stock Media Provided by	CNN Pond5
Cameras Provided by Production Equipment Provided by	Panavision William F. White International Inc.
Insurance Provided by	Arthur J. Gallagher (Canada) Group Susan Wallis
Production Financing Provided by Completion Guaranty Provided by	East West Bank Film Finances Inc. Dave Bennett
Additional Legal Services Provided by	Anthony J. Hanna, Esq. David Albert Pierce, Esq. Pierce Law Group LLP
Score Produced by Supervising Music Editor Music Recorded & Mixed by Assistant Engineer Music Recorded at	Marcelo Zarvos Erica Weis Gustavo Borner Justin Moshkevich St. Thomas Chapel, Bastyr University, Seattle
Orchestra Contractor and Conductor Music Recordist	David Sabee Kory Kruckenberg
Orchestration	Mark Baechle Philip Rothman Douglas Gibson
Music Copyist Technical Score Engineers	Robert Puff Gregory Polzak Edward Barton
Composer Assistant Scoring Consultant Music Clearance and Legal	Ariel Marx Celeste Chada Christine Bergren

THE STARS AND THE MOON
Composed by Marcelo Zarvos

SAINTS AMONG US
Written by Theodore Shapiro

RAVIOLI INSTEAD OF SEX (FROM THE UNIVERSAL PICTURES FILM "TRAINWRECK")
Written by Jon Brion

WE'RE GOING TO BE FRIENDS
Written by Jack White
Performed by The White Stripes
Courtesy of Third Man Records

DARKER
Written and performed by Hannah Hoberman

MONSTER MASH

Written by Leonard L. Capizzi and Bobby Pickett
Performed by Bobby (Boris) Pickett And The Crypt-Kickers
Courtesy of Decca Music Group Limited under license from Universal Music Enterprises

KELLERMAN'S ANTHEM (FROM THE FILM "DIRTY DANCING")
Written by Michael Paul Goldman

FACEBOOK FRIENDS (FROM THE FILM "THE INTERN")
Written by Theodore Shapiro

COME BOTHER ME
Composed by Marcelo Zarvos

SANTA CLAUS IS COMIN' TO TOWN
Written by J. Fred Coots and Haven Gillespie
Performed by Bruce Springsteen
Courtesy of Columbia Records
By arrangement with Sony Music Licensing

DOWN THE HATCH
Written and performed by Marcelo Zarvos
Courtesy of Universal Studios

NEVER FORGET IT
Written by Mansa Wakili, Colton Fisher, Jason Rabinowitz and Jaron Lamot
Performed by Leo Soul
Courtesy of The Math Club

99 BOTTLES OF BEER
Traditional

BREAK THE RULES
Written by Butterfly Boucher, Josh Johnson and Allen Salmon
Performed by Butterfly Boucher
Courtesy of Razor & Tie and Butterfly Boucher
By arrangement with Secret Road Music Services, Inc.

BLUES FOR BECHET
Written by Jaques Gauthé
Performed by Jaques Gauthé & The Creole Rice Jazz Band
Courtesy of Concord Music Group, Inc.

"DING-DONG! THE WITCH IS DEAD" FROM THE WIZARD OF OZ
Written by Harold Arlen and E.Y. Harburg
Performed by The MGM Studio Orchestra
Courtesy of Warner Bros. Entertainment Inc. and Turner Entertainment Co.

WE'RE GOING TO BE FRIENDS
Written by Jack White
Performed by Caroline Pennell
Courtesy of Republic Records under license from Universal Music Enterprises

LIGHT AND DAY, REACH FOR THE SUN

Written by Tim Delaughter
Performed by Rupert Lang / Vancouver Children's Choir
Courtesy of Rupert G. Lang

MOTH'S WINGS
Written by Michael Angelakos
Performed by Passion Pit
Courtesy of Columbia Records
By arrangement with Sony Music Licensing

BRAND NEW EYES
Written by Bea Miller, Brandon Skeie, James Wong
Performed by Bea Miller
Produced by Gladius
Bea Miller appears courtesy of Hollywood Records

WONDER
Written and performed by Natalie Merchant
Courtesy of Elektra Entertainment Group
By arrangement with Warner Music Group Film & TV Licensing

SPECIAL THANKS

The Children's Craniofacial Association

MyFace

Samsung

Russel, Magda, Nathaniel, and Jacob Newman

All of Auggie's Classmates

Liz Maccie

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