

A movie poster for the film 'Rampage'. The background is a city in complete ruin, with smoke rising from the ground and fires burning. Three massive, different types of monsters are shown: a giant gorilla in the center, a giant crocodile on the left, and a giant wolf-like creature on the right. In the foreground, a man and a woman are seen from behind, holding hands and looking up at the destruction. The title 'RAMPAGE' is written in large, bold, orange letters with a distressed texture. Above the title, the text 'THE ART AND MAKING OF' is in smaller white letters. Below the title, the credits 'WRITTEN BY ELLEN WOLFF', 'FOREWORD BY DWAYNE JOHNSON', and 'INTRODUCTION BY BRAD PEYTON' are listed in white. At the bottom right, the publisher's name 'INSIGHT EDITIONS' and location 'San Rafael, California' are printed in small white text.

THE ART AND MAKING OF

RAMPAGE

WRITTEN BY **ELLEN WOLFF** FOREWORD BY **DWAYNE JOHNSON**

INTRODUCTION BY **BRAD PEYTON**

INSIGHT  EDITIONS
San Rafael, California



Creating a charismatic and distinctive gorilla that would hold up to Johnson's imposing stature was a test in creative thinking. Production designer Barry Chusid recalls, "When we were starting to draw George, he wasn't an albino. There's a scene when he basically attacks a bear and he gets scratched, and, quite frankly, it was really as simple as blood on brown or black fur being hard to see." As the team continued to explore the idea of an albino gorilla, Chusid recalls a request from director Brad Peyton: "Brad had me do two paintings—one with an albino and one with a sort of traditional silverback." When both versions of George were placed into a scene featuring Davis and some of the destruction in Chicago, Chusid notes, "The albino just really became a much more powerful image."

Visual effects supervisor Colin Strause observes, "People go to the zoo. They know what a gorilla or chimpanzee looks like. But there are hardly any albino chimpanzees or gorillas. So trying to make that look believable in bright daylight is actually a pretty big challenge."

OPPOSITE: George was initially designed with black or brown fur, but the filmmakers realized the albino coloring would make George exceptional and create a more powerful image.

ABOVE: The filmmakers chose to keep Jason Liles's blue eyes when designing George.

INTERSPECIES COMMUNICATION

American Sign Language (ASL) is best known as a communication method for the deaf and hard of hearing, but ASL is also a conduit for humans to communicate with other species. That's especially true for human-ape communication because the dexterity of apes' hands enables them to gesture clearly. Perhaps the most famous example is Project Koko, which began when Stanford University student Penny Patterson taught ASL to a gorilla named Koko. Decades later, Koko still communicates through sign language and has fascinated people worldwide.

Rampage director Brad Peyton explains that he did a lot of research on Koko and other signing animals while preparing for this movie. "I've been fascinated by the fact that they can know so many words and carry on complex conversations. That was built into the script early on and was a big touchstone for Dwayne."



OPPOSITE AND ABOVE RIGHT: Johnson's character, Davis, uses American Sign Language during filming to communicate with George.

RIGHT: American Sign Language coach Paul Kelly teaches Johnson signs during filming.





The filmmakers met with the CEO and chief scientific officer of the Dian Fossey Gorilla Fund, Tara Stoinski, during their research. Co-producer Wendy Jacobson says, "In all of our films, research, interfacing with experts, and authenticity play a vital role. While it's important our stories are entertaining, we always first make sure they're rooted in real-world science."

George simply cannot be contained. As actor P. J. Byrne remarks, "The pathogen that has been released from the canister into George is not only making him incredibly large; he's also got an insane appetite to fill his growing body." After escaping the San Diego Wildlife Sanctuary, he's a monster on the loose.

Dr. Caldwell (Naomie Harris) is the first character to guess what has happened to George. She had been a researcher at the Chicago-based biotech company Energyne, working on an advanced DNA manipulation technique called CRISPR to create medical breakthroughs. Harris says that when she started researching CRISPR for the role, she realized the technology's possibilities. "This technology has the potential to literally change the world," Harris says. "I thought it was really important to be a part of a movie that helps to educate people about that. And I love the fact that my character was so clued up on that and helps to educate Davis as well."

THESE PAGES: A sequence of images from storyboard to performance to final effects shows how the animated version of George was added into the scene.