



D.J. Becerral - Composer

becerraldj@gmail.com | djbecerralvfx.com

2025 Showreel Breakdown

Luma

Featuring selected work from:

Ironheart | Ballerina | Happy Gilmore 2 | The Acolyte



Project: Ironheart

Riri Williams / Mark 4 Landing At Ezekiel's Hideout

Started off with the suit levels and added the thrusters, heat distortion, smoke, and dust/debris effects at end of shot. Thrusters have a bright core with exponential glow that quickly ramp off to the warm tones. The smoke trail is more white with interactive lighting from the thrusters. Client didn't want the smoke to be too dark gray because it would look like a malfunction. Added lens dirt when the thrusters gets closest to camera. Also added the sun flare/ rays over suit and had the rays blocked as the suit flies in front the sun.



Project: Ironheart

Riri Williams / Mark 4 Landing At Ezekiel's Hideout

Started off with the suit levels and added the roto/deep holdout of Riri. Did some edge extension to remove bright edges. Matched the suit to the practical reference by adjusting light AOVs and using cryptomattes and provided mask passes for grading. Added the dust element fading off and adjusted the values so it doesn't make the suit look flat. I also made some manual adjustments to the inner gadgets in front of Riri that retract back to reduce clipping and holdout discrepancies. Did some grading to darken Riri while she's in the suit and animated the grade off as she steps out.



Project: Ironheart

Riri Williams / Mark 4 Landing At Ezekiel's Hideout

Started off with the suit levels to match the broad lightwrap to the practical reference. Minimal AOV adjustments were done since this shot is more of a silhouette with some rim lighting. A lot of the integration is adjusting black levels and the broad lightwrap. Also used practical reference to match the shadows. Dust is more subtle in this shot as it settles and dissipates.



Project: Ironheart

Riri Williams / Mark 4 Landing At Ezekiel's Hideout

Started off with the suit levels and matched the suit to the practical reference by adjusting light AOVs and using cryptomattes and provided mask passes for grading. I also used the noise/grain AOVs for more texture on the suit. Utilized the ambient occlusion pass along with some eroded mattes to get the inner light from the eyes and chest. Applied defocus and motion blur as they begin to walk to match plate.



Project: Ironheart
Eye Scanner At Ezekiel's Hideout

Used the pRef and wireframe of the face geometry to get the eye scanner on his face. With the provided DMP, I did simple motion graphics animation such as rotation, oscillation, and wipe/reveal for the scanner interface. Used volume rays originating from the blue circle on the scanner.



Project: Ironheart

Mark 4 Suit Picks Up Xavier

Started off with the bluescreen key and slap comp the suit and DMP. I matched the suit to the practical reference by adjusting the light AOVs. The suit is mostly shadowed with a strong blue exterior light and warm lighting in front coming from the interior. I added an additional window grime 2d element as the man lifts the window up.



Project: Ironheart

Mark 4 Suit Picks Up Xavier

Started off with the bluescreen key and slap comp the suit and DMP. I matched the suit to the practical reference by adjusting the light AOVs. The suit is mostly shadowed with a strong blue exterior light and warm lighting in front coming from the interior. Illuminated the interior suit with the diodes and interactive light so it doesn't appear too flat.



Project: Ballerina
Eve Flamethrowers Goons

I did the head replacements, including the neck, for all the people in these shots. The stuntmen had a protective fireproof mask and stunt gel on their faces, so I applied the provided clean plates of their heads and added the CG heads. Matched the black levels and used the light AOVs to match the key lighting from the plate. Then I used the provided rotos to put the shirt/jacket back over and used a luma key to place the fire back over the faces.



Project: Happy Gilmore 2
Happy Place Dream Sequence

Bluescreen key of Happy and Virginia. VFX Supervisor created a DMP using hi-res plate of the original Happy Gilmore footage, which I integrated and applied noise distortion for movement. I also patched in some tree elements in the BG for more natural movement. I created the overall look of the sprinklers for this sequence, varying the depth, value, and spec hits. Added 2d smoke elements that were repositioned and retimed to match the original footage. The midground trees and bushes were a combination of the hi-res original Happy Gilmore footage and additional tree/bush elements for more movement. The original Virginia on the daybed was upressed and projected onto geometry.



Project: The Acolyte
Sith

VFX supervisor and DFX supervisor created a lightsaber template that was propagated throughout the sequences. I integrated the lightsaber and interactive lighting on the ground, adjusting the saber length/width, flicker, exposure, holdouts, and defocus. CG helmet integration based on practical reference and adjusted levels keeping the silhouette with a subtle chromatic aberration. Added helmet and saber reflection with noise distortion to match ripples. Also did some edge extension and edge cleanup on the foreground character.



Project: The Acolyte
Sol vs Sith

Integrated lightsabers, adjusting the saber length/width, flicker, exposure, holdouts, and defocus. Added flares, 2d spark and smoke elements for the saber clashes. The client wanted to make sure all saber clashes had webbing, the curved dilated edges when the sabers connect where it looks like they've fused together. Integrated the cut of the tree stump using both CG elements and footage of actual burnt and charred wood stumps. In the source footage, the lightsaber made contact with the bush ferns. This required me to separate the fern, remove the part that was cut, and add some smoke and singeing/small embers to the fern.



Project: The Acolyte
Sol vs Sith

Integrated lightsabers, adjusting the saber length/width, flicker, exposure, holdouts, and defocus. Added flares and 2d spark elements for the saber clashes. The client wanted to make sure all saber clashes had webbing, the curved dilated edges when the sabers connect where it looks like they've fused together.



Project: The Acolyte
Sol vs Sith

Integrated lightsabers, adjusting the saber length/width, flicker, exposure, holdouts, and defocus. A clean plate was provided for the red saber being retracted. Added flares, 2d spark and smoke elements for the saber clashes. The client wanted to make sure all saber clashes had webbing, the curved dilated edges when the sabers connect where it looks like they've fused together. Integrated the cut of the tree stump using both CG elements and footage of actual burnt and charred wood stumps.



Project: The Acolyte
Yord vs Sith

I took over this shot from previous artist. Integrated lightsabers, adjusting the noise/distortion on the yellow saber as it dissipates and shuts off. Also added sparks, smoke, and CG arm brace. For this shot, the arm brace is made of cortosis, a material that can short-circuit lightsabers. When the saber hits the arm brace, bright strands and sparks can be seen shortly from contact.



Project: The Acolyte
Yord vs Sith

I took over this shot from previous artist. Integrated the lightsaber, adjusting the noise/distortion on the red saber as it dissipates and shuts off. Also added CG helmet, sparks, smoke, and arm brace pieces falling on the floor. For this shot, the helmet is made of cortosis, a material that can short-circuit lightsabers. When the saber hits the helmet, bright strands and sparks can be seen shortly from contact.



Project: Ironheart
Bullet Time

Used a still BG plate that was reprojected onto geometry for desired slo-mo camera movement. Separated ground/walls/lamps/barriers/cones and reprojected on geometry for parallax with some paintout to fix any doubling. Added 2d muzzle flash elements. Using Parker rotos to create a distorted silhouette and diffusion as he fires the gun and gets illuminated and revealed from the muzzle flash. CG suit integrated using multiple aovs and color correcting. Matching reference of practical suit. Face from separate plate was reprojected onto geometry to follow movement of suit.



Project: Ironheart
Bullet Time (Continued)

Magic bullet fx went through multiple lookdevs. Went with matching to ILM's look, which consists of the CG bullet followed by bright core trail from bullet, followed by narrow smoke trail, then red tendrils/ribbon-looking strands that expand and leave some distortion and diffusion. Added 2d sparks element when bullet hits the suit, along with the interactive light. Applied lens dirt when bullet gets closer to camera and goes off screen.

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