

## TV/Feature Dir. Dennie Gordon Joins GO For Spots

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**HOLLYWOOD, Calif.**, May 07, 2010, Robert Goldrich --- Director Dennie Gordon—perhaps best known for her TV comedy work spanning such shows as *30 Rock* and *The Office*, and winner of a Directors Guild of America (DGA) Award in 2000 for an episode of HBO's *Tracey Takes On...*, which stars comedian Tracey Ullman—has come aboard the roster of bicoastal GO Film for spot representation.

Gordon is no stranger to the advertising arena as her experience spans commercials and branded entertainment. The latter came in the form of spot tie-ins to *30 Rock*, including a Dr Pepper campaign featuring the series character "Dr." Leo Spaceman portrayed by Chris Parnell. Earlier Gordon directed tie-ins to *30 Rock* for the Honda Fit automobile starring Jordan Friedlander in character as *30 Rock's* TGS series writer Frank Rossitano. He is willingly "kidnapped" by a couple of lovely lasses who bill themselves as network execs and ask him to plug the Fit during episodes of *30 Rock*. Tina Fey, *30 Rock* creator/star, had a writing hand in all the Gordon-helmed TV series tie-in commercials.

In terms of more traditional format ad fare, Gordon has directed a series of Midol commercials starring female stand-up comedians, and a pair of spots for Time Warner promoting its DVR service. The Midol and Time Warner assignments were produced via Pony Show Entertainment, with which Gordon had a working relationship prior to joining GO.

Already at press time, Gordon had wrapped her first spot gig under the GO banner, a Mercedes-Benz job for Merkle + Partners, New York. The spot is comedy/dialogue/character-driven, representing a departure from the Mercedes advertising norm.

Gary Rose, partner/executive producer of GO Film, noted that in an industry known for pigeonholing and specialization, Gordon embodies an atypical niche that actually may open up expansive creative opportunities.

"How many female directors are there who are known for their comedy work?" he asked rhetorically. Rose said that Gordon's unique comedic sensibilities translate well into advertising and branded content.

Her comedy series directorial credits beyond *30 Rock* and *The Office* include episodes of such shows as *Samantha Who?*, *Sports Night*, and *Everybody Hates Chris*.

Gordon cut her directorial teeth on television series created and produced by the prolific David E. Kelley, including *Picket Fences*, *Chicago Hope*, *Ally McBeal* and *The Practice*, showcasing her directorial talent in drama as well as shows that meshed elements of comedy and the dramatic.

Gordon helmed episodic work that also earned Emmy Awards for such actors as Calista Flockhart (*Ally McBeal*), Dylan McDermott (*The Practice*), James Whitmore (with a guest role in *The Practice*), and Ray Walston (*Picket Fences*).

Gordon made the Kelley connection via her short film *A Hard Rain*, which won dramatic awards at the British Short Film Festival and the Hamptons Film Fest.

*A Hard Rain* caught the eye of Kelley, leading to Gordon getting her first primetime television directing opportunity—an episode of *Picket Fences*.

Among Gordon's latest primetime endeavors are multiple episodes of USA Network's *Burn Notice*, a series with elements of comedy, drama, action and style.

At press time she was slated to embark on an upcoming episode of a new FOX show titled *The Good Guys*, a comedy/drama, good cop/drunken cop series from *Burn Notice* executive producer Matt Nix.

Gordon is also experienced in theatrical feature films, having directed the teenager cult motion picture *Joe Dirt* starring David Spade and Christopher Walken, and the comedy *What A Girl Wants* which starred Colin Firth, Amanda Bynes, Jonathan Pryce and Dame Eileen Atkins.

Gordon's television and feature exploits over the years have seen her film in the U.nited States as well as in Japan, China, Thailand, Croatia, Bosnia, Germany, Argentina, Peru, Venezuela, Brazil, Guatemala, French Polynesia, Spain, Turkey, Morocco, Italy, France, Switzerland, Greece and throughout the United Kingdom.



As for what her longer-form experience enables her to bring to commercialmaking, Gordon related, "TV series make you quick on your feet, dealing with the sheer velocity with which the work must be done. You need to complete the job in a timely manner for shrinking dollars. It's very much like commercials in that you need to bring a really clear sense of how you're going to accomplish what you set out to do. The care for look, story, character, laughs is similar in both disciplines.

"But within a thirty-second format," she continued, "you have to do it better, even faster and with the most inventive images imaginable. Working under a tight budget with a demanding tim table is something I've honed over the years in television and which has helped me considerably in taking on commercials."