

“What most impresses me about *For Roger* is Aaron's willingness to weave common fears and anxieties into the structure. While *For Roger* is set up like a genre thriller, its examination of relationship dynamics -- of who is heard, empowered, or ignored -- elevates the work. I think the film will resonate with those in their early 20s in a way that work made by slightly older filmmakers may not because it is an examination in progress, raising more questions than supposed answers. The low budget of the film is a feature, not a bug -- it puts all emphasis on performance and the intimate dance between young men and women, camera and performer, audience and story.

I first became aware of Aaron when he was in high school, looking at colleges. He was excitedly talking about the Duplass Brothers' *Baghead* and Aaron Katz's *Quiet City*. Even at that age, Aaron had a sense of the kind of work he wanted to make and the model he wanted to explore. As a first-year student at Drexel, Aaron developed his first long-form project, which was largely improvised over the summer. I was impressed by its performances and Aaron seemed to gain a stronger understanding of what would be needed in terms of time and story for feature work. Three years later, Aaron would develop *For Roger* as his senior thesis. While feature films are largely discouraged, Aaron's earlier experiment was encouraging and this seemed like an important step in his growth as a filmmaker.”

- Tom Quinn, director of *Colewell*, *The New Year Parade*