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## Jason Aldean keeps it fast, fierce at Resch

ASHWAUBENON - Anybody waiting for a chance to grab a beer during a lull in the Jason Aldean concert is still waiting.

That opportunity never knocked on Saturday night at the Resch Center, where the Academy of Country Music's reigning Entertainer of the Year seldom took his foot off the pedal during a high-octane performance that ran full throttle start to finish. Maximum speed. Minimum slowdown.

Aldean and his five-piece band are on the road for the first time in six months with the They Don't Know Tour, the sold-out Resch show with a crowd of roughly 8,000 just the third stop on a summer-long trek with Chris Young and Kane Brown. Given the intensity of the show, you got the feeling Aldean was gung-ho to get back in the driver's seat.

He plays his concerts like he comes off offstage — straightforward, hard-driving and “not a lot of put-on.” In other words, no filler, no frills and absolutely no danger of an unplugged segment with the band for a mid-party buzzkill.

“I’m not one of these guys who stands up here and does a lot of talking,” he said more than halfway into the show — and in what may have been the understatement of the night.

Fans paid to hear the songs, he said, and the idea was to give them as many as he could. He rolled through 22 hits during a rambunctious, rousing 90-minute set, and even that wasn't enough time for Aldean to get around to them all. Four singles deep into his seventh album, “They Don't Know,” it

meant such choice cuts as “Johnny Cash” and “The Truth” had to be shelved.



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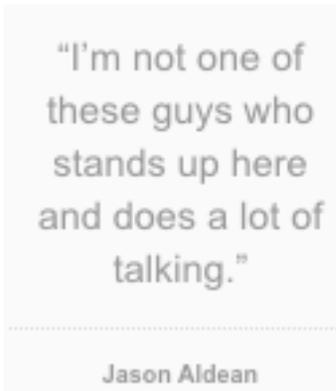
Sold-out Saturday night @reschcenter in #GreenBay for stop No. 3 on Jason Aldean's #TheyDontKnowTour  
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But honestly, who was keeping track?

Aldean hit the crowd with one anthemic rock fastball after another — “Gonna Know We Were Here,” “Take a Little Ride,” “Crazy Town.” That was just for starters. He channeled the muscle of his Lambeau Field show with Kenny Chesney in 2015 when he unleashed “Hicktown,” with its unrelenting assault of electric guitars and pyro, “Lights Come On,” the hick-hop of “Dirt Road Anthem” (almost nostalgic now at this point in his career) and “My Kinda Party” late in the night.

While it's those gritty, '80-style rockers cranked up to 10 that give Aldean the swagger to sell out stadiums, his Georgia drawl was often at its finest on the more traditional country fare of "Tattoos on This Town," "Any Ol' Barstool," "Fly Over States" and, still one of his best, "Amarillo Sky." The latter providing the feel-good moment of the night with a packed house belting out the chorus: "He just takes the tractor another round, another round ..."



Dressed in ripped jeans, a 1993 Hank Williams Jr. tour T-shirt, cowboy hat and a lot of chains, he worked from a slick, top-of-the-line stage setup (11 semis' worth) that featured hexagon video side screens and a similarly shaped catwalk. The video wall behind him was a unique design of angles and arrows that made it look like an elaborate truck grill at times.

Kane Brown, the 23-year-old upstart who found initial fame first through Facebook, opened the night with a short 25-minute set that brought the majority of the crowd to its seats in time to hear him.

It was a return visit for Chris Young, who headlined the Resch Center just last year. A country music teddy bear with a deep, beautiful voice, he couldn't

have sounded better, particularly on "Sober Saturday Night" and "Tomorrow." For fans looking for a little conversation with their country, Young filled the bill by offering insight and personal stories, like his first gig in Nashville playing acoustic for four hours on a Mexican restaurant patio.

In between each set for what was a night of 3½ hours of music, Dee Jay Silver, a fixture at the turntables of Las Vegas clubs and pools, kept the momentum going by mixing everything from Garth Brooks and Sam Hunt to Run DMC and Miley Cyrus. A savvy tour pick by Aldean, who knows a little something himself about blurring the lines between genres.

