

TRAEGER COLLECTIVE



ISSUE NO. 2

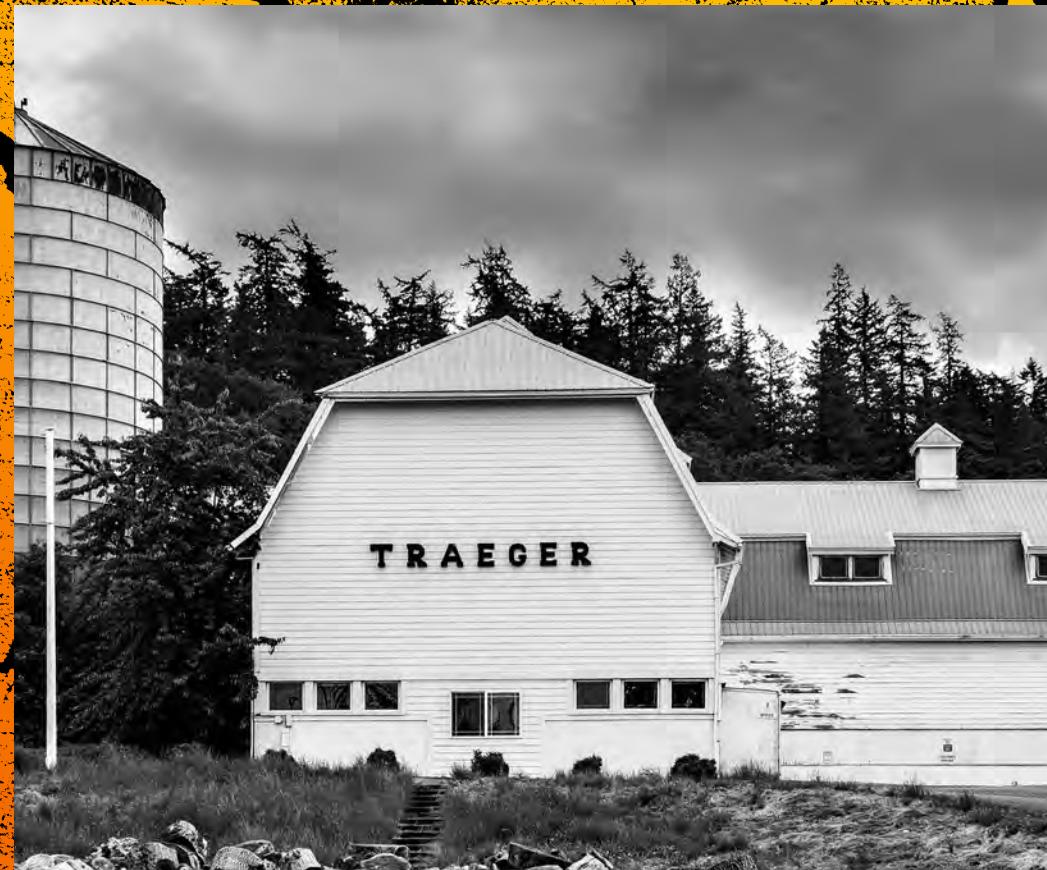

TRAEGER
WOOD FIRED GRILLS





FOREWORD

By Jeremy Andrus



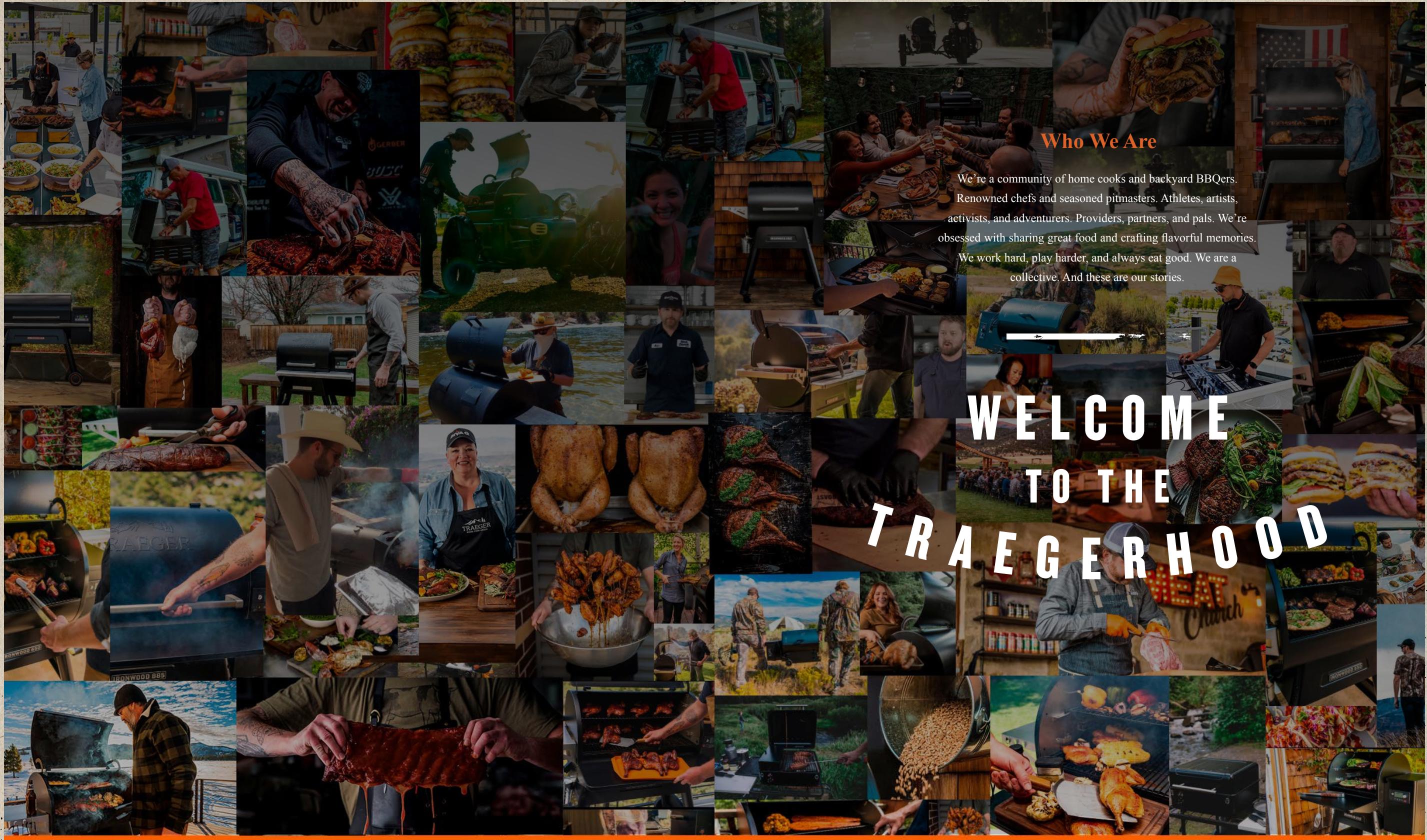
Bringing people together to create a more flavorful world is our ethos at Traeger®. We see our grills as much more than just grills. We see them as gateways for crafting flavorful experiences, forging friendships, and creating lasting memories. That's what gathering around fire has done since the dawn of time. It's where communities were formed, bonds strengthened, and, of course, food was shared. By firing up your Traeger, you carry on the ancient tradition of cooking food over a wood fire and, in turn, unlock the same experiences (although thankfully with a little less effort than our ancestors had to put in).

And with a Traeger, you won't just unlock a new way to cook—you'll discover a welcoming and diverse community that we like to call the Traegerhood. Made up of everyone from parents cooking weeknight meals to professional athletes, outdoor enthusiasts, weekend warriors, and world-class chefs, the Traegerhood is a place where fellow wood-fired fanatics share their Traeger experiences, celebrate successes, and mentor each other—both in person and from across the globe. It's a force that's much bigger than the products we create, and together we are redefining what home cooks can accomplish with a backyard grill.

I hope that as you read through these pages, you'll get a taste of what Traeger and the Traegerhood are all about and feel inspired to see where they can take you.

Sincerely,

Jeremy Andrus
CEO

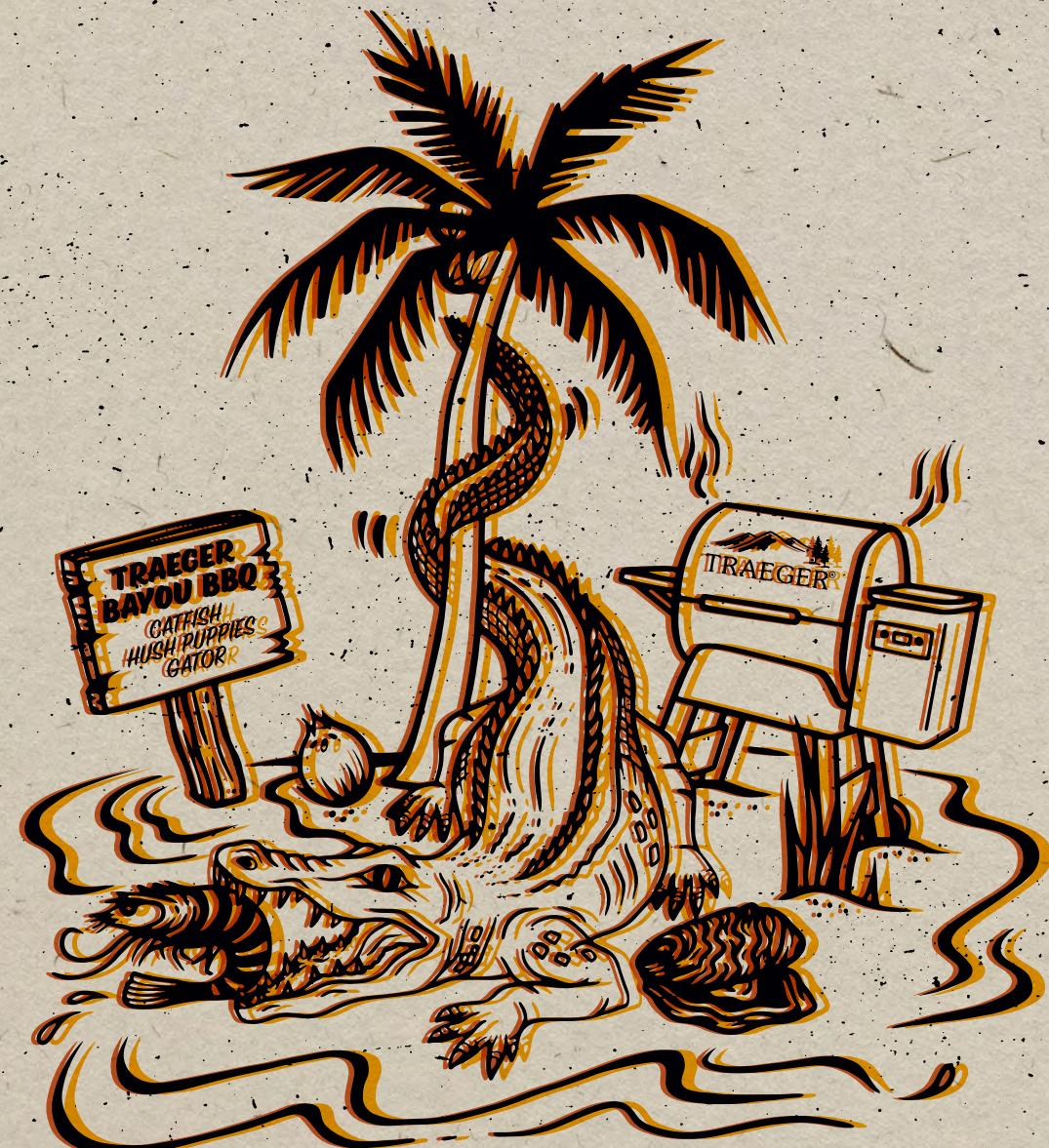


WELCOME TO THE TRAEGERHOOD

Who We Are

We're a community of home cooks and backyard BBQers. Renowned chefs and seasoned pitmasters. Athletes, artists, activists, and adventurers. Providers, partners, and pals. We're obsessed with sharing great food and crafting flavorful memories.

We work hard, play harder, and always eat good. We are a collective. And these are our stories.



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Editorial Note: The articles in this issue were originally written in 2022.

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THE SECRET ART OF BBQ

Interview
&
Photos:
Wes Walker

01

The Secret Sauce



When Clarence "CJ" Joseph was 12 years old and living in the tiny town of Stann Creek, Belize, he frequented the jungle, the lagoons, and the Caribbean Sea with his friends. In this lush environment, he was afforded unsurpassed freedom to explore and wander, spending entire days fishing, trapping, and crabbing. To this day, he recalls that rich autonomy with fondness, particularly the meals cooked over an open fire, proving that food is the only art that can be consumed yet remembered forever. Now, decades after his humble beginnings and following a tenure in the U.S. Armed Forces, former drill sergeant Clarence and his wife, Alicia, have become award-winning pitmasters and two of the most sought-after teachers in the barbecue craft.

Wes- *Tell us about those early days?*

CJ-

One of the great parts was how we were able to hunt. We would set traps. We would crab. We would fish. And every single day, we were cooking freshly caught fish. Sometimes it was iguanas. We would gather around in a little circle in the middle of the Belizean jungle or on the edge of the Caribbean, light a simple fire, and just cook. I look back at that freedom and that ability to explore. That is where my love for cooking comes from. I remember my granny, Grand-nin Agnes. She would make a little space for me on the side of her outdoor fire (that's where the adults did most of the cooking) for my little soup can full of clams that I dug up at the ocean, and I would cook that right next to her. So, that upbringing, that life, is where it all started.

Wes- *Fast forward some years, your mother brought you to the States, as you say, to Los Angeles. And then, several years later, you fell in love with Alicia. This is about the same time you fell in love with food, right? When did barbecue come in?*

CJ-

I don't remember how I got on the grill, but (as we moved) from (military) unit to unit, I would find a way onto the grill during organizational days, company picnics, team building days. And I really, I just enjoyed watching people eat whatever I pulled off the grill. (Alicia and I) lived in base housing and we used to entertain so often. People would bring the meat and I'd season it up, throw it on the pit. And, my love for cooking just continued growing.

Wes- *You weren't specifically a cook in the military, were you?*

CJ-

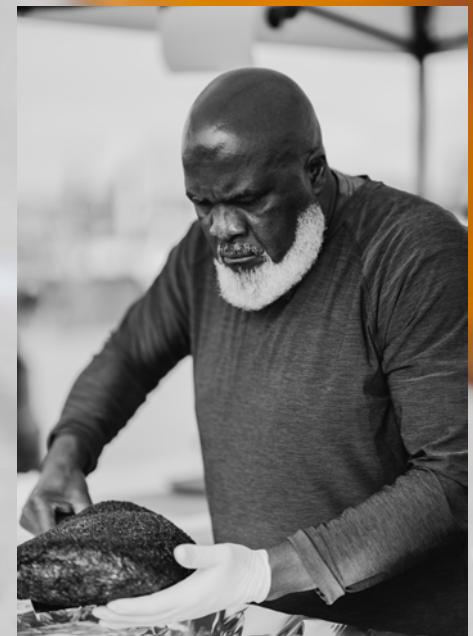
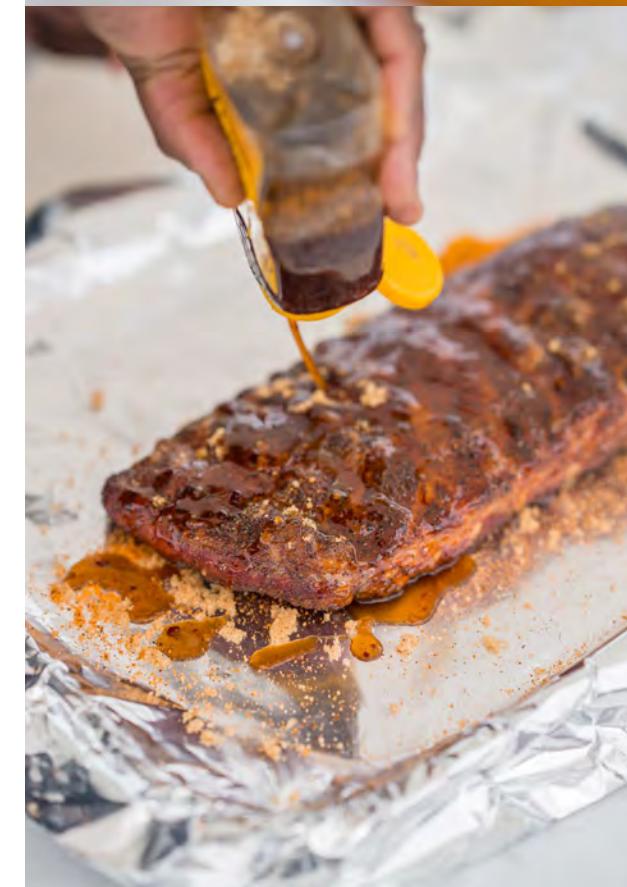
No. 1986. I did my first tour in Germany as an infantry soldier. And I quickly realized, man, that was not something I wanted to do long term. But by then I was cooking at the unit level, I was cooking for my buddies. I was cooking for soldiers.

Wes- *Did Alicia share your passion for barbecue when you saw this is going to be a career?*

CJ-

That's a great question, and I don't know if right off the bat she was 100% in, but I do know that when I came up with the idea of competing, she was behind me. Never any hesitation. And as she began to understand what competition barbecue was, she got into it, started asking questions, and started wanting to know more about what I was doing. Especially when you start talking about competition barbecue, if your partner is not feeling (supportive), chances are, you are not going to be competing very long. So, I am so thankful that, man, she's behind me 100%.

Wes- *You must love watching people enjoy your food? What's your favorite reaction to witness?*



CJ-

Whenever you're cooking and people are eating for free, more often than not, they're going to tell you your food is good. When I'm feeding people, I'm honestly not looking for any type of positive feedback. But youngsters have no filter. They'll tell you exactly what your food is like. So, if you really want to get some feedback on your food, give it to a six-year-old. They will let you know, "Hey, your food sucks." So, when a six-year-old eats my food then looks at his dad and says, "Dad, your barbecue has got nothing on this right here," that tickles me so deeply. I try not to giggle in front of Dad, but more often than not, I can't help it.



“1986. I did my first tour in Germany as an infantry soldier. And I quickly realized, man, that was not something I wanted to do long term. But by then I was cooking at the unit level, I was cooking for my buddies. I was cooking for soldiers.”





Wes-

Tell me about how you and Alicia work together? Or maybe that question is best directed to Alicia!

ALICIA JOSEPH-

I wrote him a little note the other day when he got home from LA, telling him how proud I am of him. Somebody who took this hobby had a vision and turned it into a reality, into his full-time employment—not everybody could do that! There've been ups and then we've had those dips, but I just told him, "CJ, you're good at what you do. Just keep hanging in there, just keep doing what you do." Now for the first time, we have people watching him on YouTube and then on our live stream, then flying in to take a class the next week in California.

CJ-

ALICIA JOSEPH-

There was a learning curve that we had to beat, and it probably took us a good two years.

And his mind was working and I can remember him saying one day out of the clear blue, he said, "I bet people would pay money to get rid of that learning curve, to cut that learning curve." In the back of his head, he was really starting those classes.



RAI



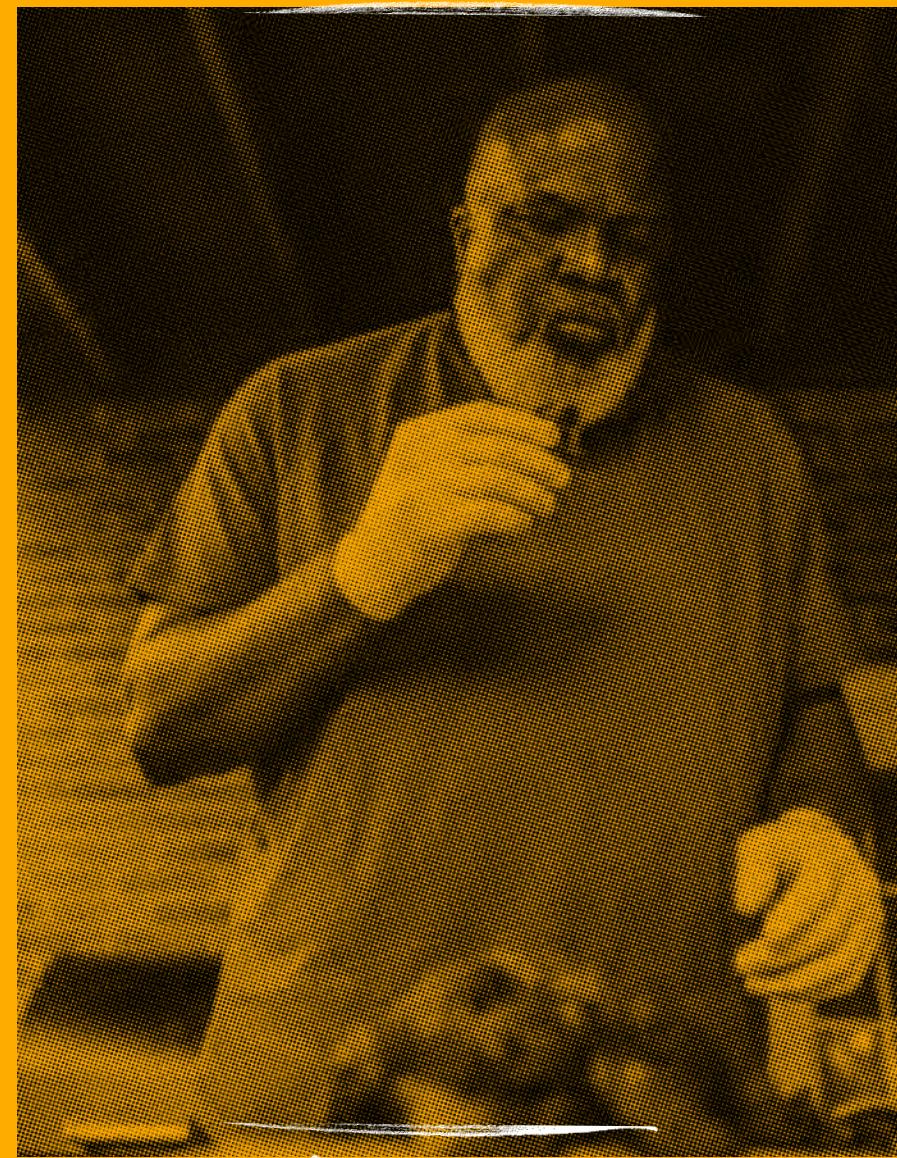


Wes-

So how did that bleed into the classes and YouTube?

CJ-

As we started, we found our footing in the competition world, and we started doing well. And I will tell you, it took a couple of years. We created Mama and Papa Joe's in 2012. Knowing that I didn't have to answer to anybody, I didn't have to explain, I was responsible for both good and bad. It gave me the freedom to experiment, and that set things in motion toward becoming one of the better cooks in Texas. So, I am teaching and barbecuing, we're doing well, and barbecue is just really starting to consume me, so to speak.



U2

Go To The River and Cook:
Adventure and Imagination With-

Go To The River and Cook:
Adventure and Imagination With-
**SARAH
GLOVER**





"A meal is like going to bed at the end of the day," says Sarah Glover. "It's nice, but sometimes I'm disappointed because the meal means it's all over. The day is over. The gathering of the food, the prepping with friends, the community of the meal. There's a letdown once it's finished."

For some, this sentiment from a chef might come as a surprise. Isn't the meal — the char grilled cheeses with endive and wild honeycomb, or hung pork with lemon leaves and blistered grapes — what a chef relishes? Isn't it what they hope will bring pleasure and satisfaction to those they feed? And that when this culinary celebration is complete, they might rest easy in its completion?



Glover, a Tasmanian chef and author, acknowledges the beautiful transformation food undergoes to reach its ultimate presentation, but she's most attuned to the people and preparation of the meal.

"The passion behind my cooking is community," Glover emphasizes. *"My friends and family add to my creativity and drive my writing and cooking. Most humans have lost not only the connection to the land that feeds us, but also to the people we share our food with."*

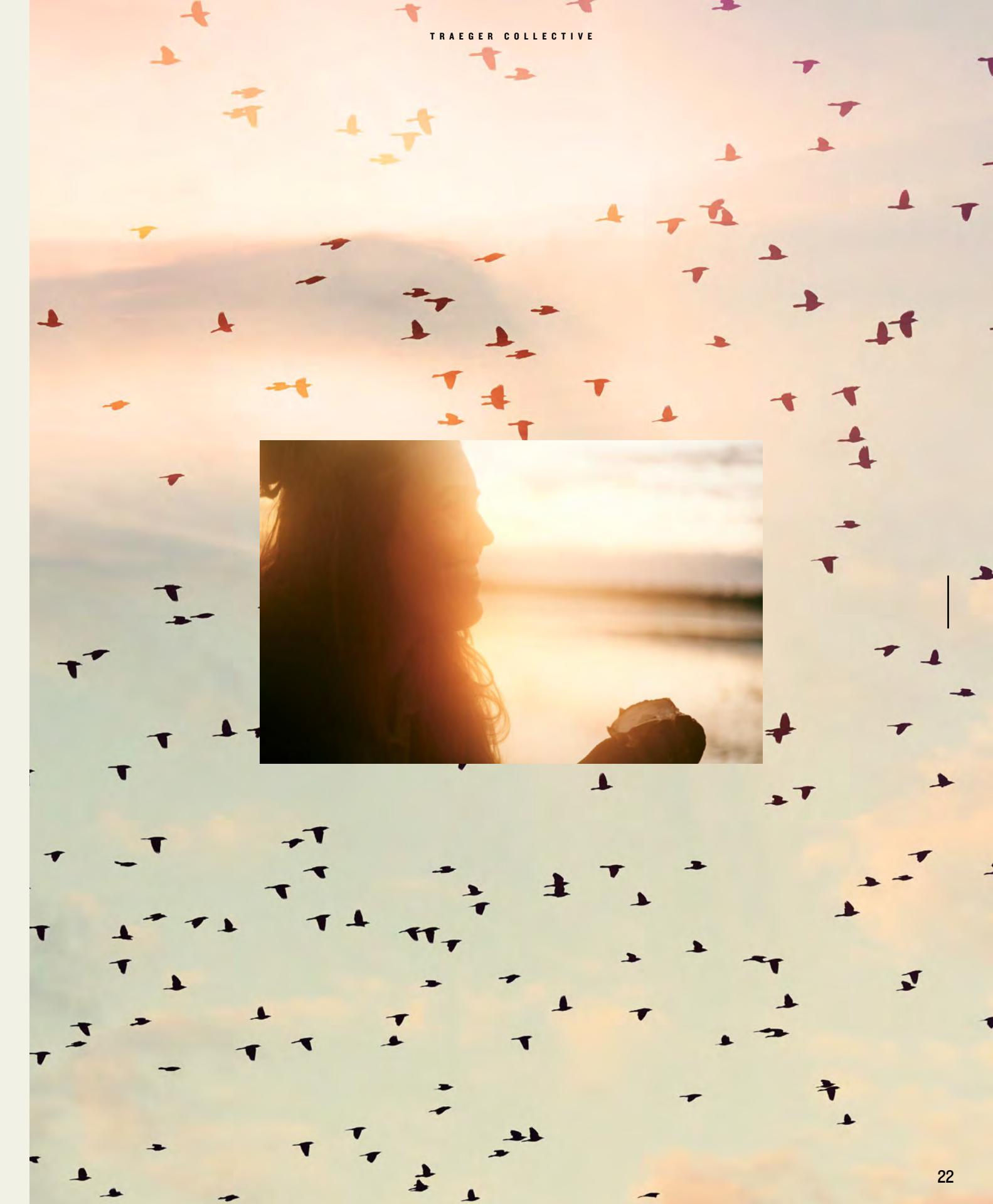
For Glover, reinvigorating this connection between land and people revolves around what is primal and elemental in cooking and feeding others. And the place this ought to happen is around a fire where she believes we should all gather.

Her earliest memory of cooking over a fire is camping in Tasmania when she was 16 years old. She and a few friends were out surfing off an island, and after hours of being bashed by waves, the sun was dipping low and taking the heat of the day with it. "We were tired and hungry and just needed to eat," she remembers with a laugh. The crew cooked bangers and mash (sausages and mashed potatoes) and jaffle toasties (Australian mountain pies) over a piled driftwood fire. "Nights in Tasmania are cold, and so the fire not only acts as a food source, but a heat source as well. There were all these emotive elements on the beach because we were salty from the ocean, warm from the fire, and with good company."

Long before any cooking success, before she ever barbecued meat over open flames, Glover had been harvesting her own food. She caught and ate her first parrotfish when she was 10—"They aren't particularly nice eating, but I didn't care!"—and shot her first rabbit at 13. "Fish are cold, all the meat I'd handled before I killed the rabbit was cold, so it was a sensory overload from the warmth of those guts and blood. That was really the start of my appreciating the process of eating." Growing up in the outdoors and around commercial fishing and farming laid the foundation of Glover's understanding of where food comes from, particularly food we are connected to.

"I've found through my foraging and hunting this beautiful marriage between the animal and the place. Using the wood that the animal would've hidden under or rubbed itself on and cooking the meat over that fire is so important," she explains. "Flavor, heat, and the meal, all through one place. You change the flavor and texture of the meat based on the type of wood you cook it over. Wherever you kill the animal, you can forage and find the perfect accenting flavors to elevate the food."





As an author, Glover sets the natural world at the forefront of her recipes. The beach, a mountainside, or the bush is where she builds her kitchen. Her cooking features dynamic techniques, ingredients still quivering with life, and an imagination that will make you want to run in the muck with her. Her cookbooks, *Wild Adventure Cookbook* and *Wild Child Adventure Cooking with Kids* push the boundaries of foraging, wild game, and where and how you think you can cook.

So much of Glover's recipe-writing inventiveness comes from a childhood of roaming

the Tasmanian countryside. A childhood that involved risks and explorations, culminating in her confidence to explore, ask questions, and reach beyond herself.

Glover's imagination was displayed at her most recent backyard family barbecue while visiting Florida when she cooked an entire alligator on her Traeger.

"The heart behind the *Wild Child* book is what my childhood represented with my brothers, which was going on an adventure," Glover explains.

"At first, I didn't marry cooking and adventure together, which is what I now want to empower in others. Kids don't need a frying pan. They can cook in a shell or wrap a fish in paper. Just go up a river and eat!"

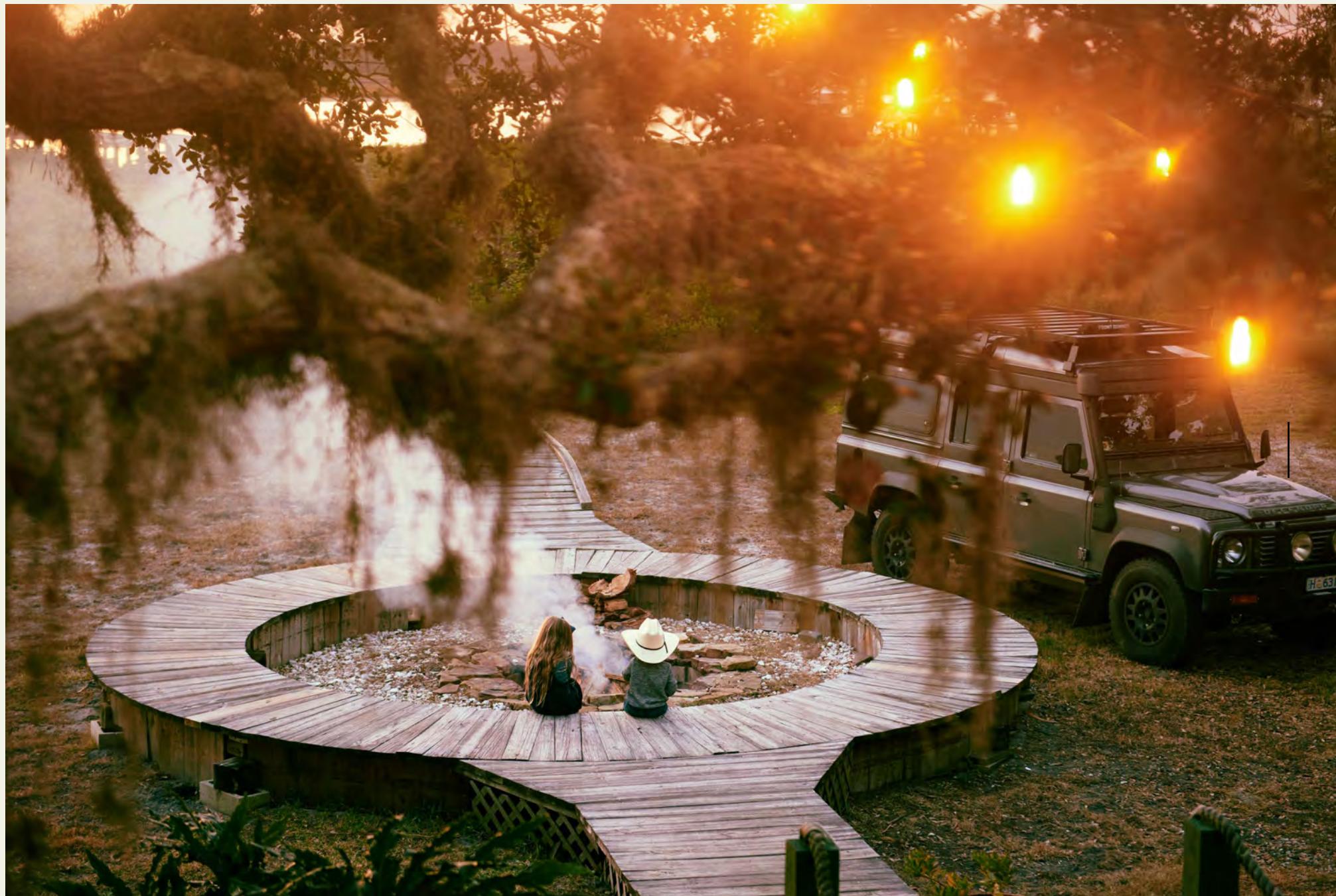
Children's willingness to try new things is why Glover loves to cook with them, but she fears society dampens that willingness as we age. "Kids ask such incredible questions that I often don't know the answer to, and I need to figure out. Adults have so much more fear of others, of failure, that they don't try many things outside of their control, and that's unfortunate. We haven't allowed ourselves to be inquisitive. To make me a better chef, person, and adventurer, I need to be inquisitive. I need imagination."

Glover's imagination was on full display at her most recent backyard family barbecue when she cooked an entire alligator on her Traeger.



After an unsuccessful gator hunting season, Glover procured the gator from a local farmer and butcher. "He gets me all my crazy stuff," she says with a laugh.

Glover uses Traeger's Fin & Feather rub to cover the skinned animal. "It's a really good mix to use because gator meat is so complex you don't want to overpower it. The raw texture looks like fish meat, but the flavor profile is pork. I guess it's fishy pork, not in a bad way, but just that combination. Fish and pork are both good!"







Next, Glover removes the fat on the back of the gator where the tail meets the body because the reptilian lard doesn't render out. She then stuffs a spicy sausage mix into the vacated cavity to infuse flavor and pork fat to moisten the flesh. "I love cooking animals whole," she says. "The bones, marrow, and good fats give it so much more flavor than a broken-down piece of meat. You just don't need to do too much."

Along with the gator, Glover plans to roast oysters that she foraged for the first time in Florida. "Back home in Tasmania, the oysters grow on the rocks, but here in Florida, they grow in the mud flats, so that was different and new," she says. "They have great oysters here, very briny and salty."



The day's efforts culminate with the spread laid out in the yard. Bright colors and bursting flavor dribble down hands and chins as the food gets passed about. Laughter and stories float over the plates stacked with gator bones and oyster shells. For Glover, it probably feels like going to bed—some of the disappointment of the process being completed—but tomorrow there will be another meal, which means another cove, another stand of palms, another stretch of beach to discover and be fed by.

Sarah Glover
Sarah Glover

TIM HOLLINGSWORTH

ALL IN THE FAMILY

As a professional chef, Tim Hollingsworth has grown used to the photo ops, kitchen tours, and the other pleasantries required to turn high-end restaurant clientele into returning customers. But a decade ago, before he appeared on Netflix shows or developed his cult social media following, he had a meet-and-greet that changed his life forever.

03 Tim Hollingsworth - All in the Family

Story: Seija Rankin

Photography: Wray Sinclair





Hollingsworth was the chef de cuisine at The French Laundry in Yountville, Calif., working under Thomas Keller and enjoying the clout that comes with running the kitchen at the renowned (and three Michelin-starred) eatery. But he was also beginning to envision his plans for a post-Keller career. “I really wanted to figure out what to do with my personal life,” he says. “I was working for an amazing chef in an amazing environment, but ultimately it wasn’t what I wanted to do forever.” Then a group of women came in to give their compliments to the chef, and Hollingsworth had his answer.

As Caroline—she goes by Coco—Hollingsworth tells it, she was visiting Napa Valley (from southern California) for the requisite wine-tasting tours when a friend suggested they dine at The French Laundry. She didn’t usually frequent Michelin-starred restaurants, but someone knew someone who knew someone and she has never been one to turn down a golden gastronomic opportunity. When she posed alongside the young Hollingsworth, he caught her eye. The feeling was mutual, and they exchanged numbers. Phone calls turned to dating turned to a move to Los Angeles, and now that original photo hangs on the kitchen wall of their Los Angeles home, watching over the married couple and their four young children. Serendipitous as this meet-cute was, Hollingsworth has had his life’s purpose laid out before him for a long time.

Hollingsworth has become a mainstay in the LA culinary scene. But the earliest seeds of epicurean interest were planted during his early childhood in Texas, where a Southern Baptist upbringing meant a structured approach to dinner time and plenty of the requisite fried chicken and dumplings. His first cooking gig was at the now-shuttered Zachary Jacques in Placerville, CA, owned by a husband-and-wife team whose familial setting drew him in. The wine helped, too; there was never any alcohol with meals in the Hollingsworth household. “I also loved the physicality of cooking,” he says of his early days in the kitchen. “It’s almost like a sport. And the instant gratification, of making something over and over again and then serving it to someone to see the reward immediately, drew me in.”





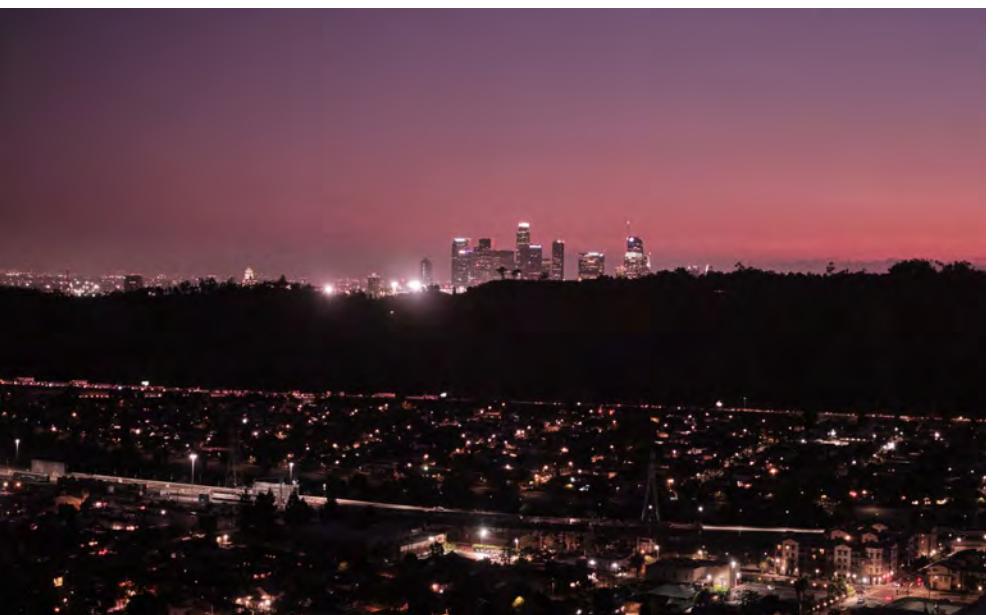
He began at The French Laundry in 2001, working up the ranks and even traveling to New York to help launch Per Se, Keller's New American venture just off Central Park. When Hollingsworth moved south to Los Angeles in 2012, he deliberately took his time getting to know the city and its culinary needs—and to marry his now-wife, Coco—before settling down professionally. The deliberation spawned a return to his roots. His first LA project, Barrel & Ashes, began its southern barbecue service on the famed Ventura Boulevard, where Hollingsworth and his team dished up crowd-favorite tri-tip sandwiches and cornmeal hoecakes to the masses, setting off a wave of modern barbecue restaurants in its wake. His next project, Otium, landed somewhere between The French Laundry and Barrel & Ashes on the extravagance spectrum, but offered an accessibility that all of Hollingsworth's solo projects have focused on.

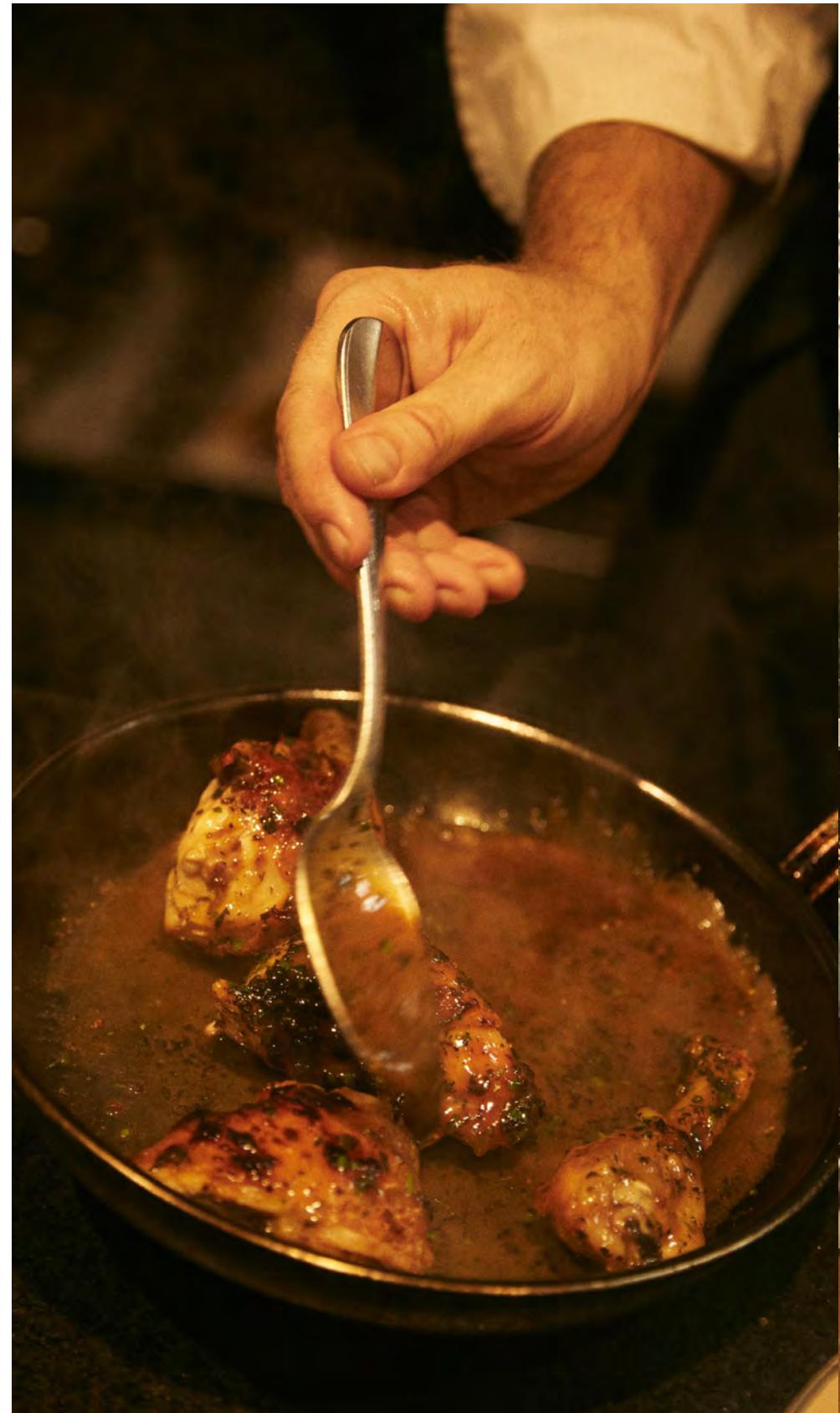
Hollingsworth leaned into the heritage of his adopted hometown, filling out the space with furniture and artwork from Angeleno artists (although the iconic "Inside Out, Outside In" mural near the entrance is by New York designer Stefan Sagmeister), and the heritage of his own family. Thanks to his mother's habit of keeping handwritten recipes for decades, the ever-evolving menu often referenced dishes from his childhood—the biscuits come into play again—for influence. His mother-in-law's Middle Eastern cooking (the family is Lebanese and Palestinian) is strictly through memory and eyeballing, but ingredients like tamarind and zaatar factored in to Otium's lineup as well.





As Hollingsworth goes about growing his personal brand as a chef, he uses the principles from his home life as his north star (maybe it's too many years spent in Los Angeles, where the celestial can overtake the sensible, but both Tim and Coco are well aware of how fated their current life is; as a little girl, Coco used to tell people she wanted to marry a chef one day). Tim sees his career as one built on storytelling, as it were: Through the restaurant, his social media, his television appearances and brand partnerships, he's showing his fans and clientele what kind of man and chef he is. "The story has developed as I've grown my career and family," he says. "Four years ago, I wasn't posting things about my garden or what I'm cooking for my kids." He'll be the first to point—proudly—to his "dad vibes." It's based in the practical—being a father takes up a lot of time in his day—but it also sets his brand apart from other famous chefs who don't bring their fans inside their personal lives in the same way. He shares a look into his personal life with his Instagram followers, adding a layer of familiarity to his former fine-dining persona. His kids can be seen sous chef-ing a berry crostata, hand-packing sushi rice, taste-testing tomatoes from the garden, and even wrangling chickens from the urban farm Hollingsworth created three years ago when they purchased their house in the hills above Los Angeles.









The business of being a chef demands innovation in order to stay relevant ("When I started at French Laundry, I didn't even have an email address," he quips) but never was that more apparent than during the height of the pandemic. Coco and Tim point to partnerships—brands like Home Depot and Williams Sonoma—as their lifeline through *Otium*'s shutdown, helping the family through an otherwise nerve-wracking time. It also allowed Tim to continue to flex his creative culinary muscles, something that can be overshadowed by all of the logistical and economical demands of owning a restaurant. They have an ever-evolving five year plan that relies heavily on expansion as part of their continued success, all of which he sees as feeding back into the success of his projects. There's hope for additional ventures, in international locations, or even on screen. Hollingsworth has appeared on *The Final Table* and *Top Chef*, but he's still getting used to the whole fame part of his status as a famous chef. "It's not my forte" he says. "I grew up a shy person, and I'm a chef's chef in that I'd really prefer to keep my head down."

But duty calls, and the more people who know Tim Hollingsworth, the more people will flock to his restaurants. Luckily, he has a built-in system to prevent star-chasing and clout-hoarding. There's no time to get caught up in the business of being famous when you have four children to cook for. They really do keep it all in the family.



04



Grocery Run

Kimi Werner & Justin Lee
Photography: Mike Borchard

Words by: Kimi Werner



The moment my spear goes through a fish is an exclamation point at the end of a long-crafted story. Multiple dives and drops, minutes of waiting, stalking, hunting, and holding my breath—it all concludes when my spear finally drives through. It's closure and victory all at once.



I pull the fish towards me, hand over hand, on my shooting line as I kick up. I keep pulling to keep tension on my fish and get it away from the bottom so it doesn't tangle on any structure below. Soon I break the surface and breathe—one big deep breath—and put my face back in the water. Holding my fish by its gills in my left hand, I slide my knife from my arm sheath and ready myself for the final moment. I grip the fish tightly, look it in its eye, and insert my knife straight into its brain to dispatch it. This is my moment of gratitude, specifically to my prey, gratitude for the life taken and the lives it will nurture. It's more than just a "thanks," though; as I feel the quiver of life leave the body between my own two hands, I know I've made a promise. And now, I have work to do.



When my spear goes through a fish, my brain starts racing towards the ingredients needed, the time prep, and the plans I might cancel to honor the meal, which is already in the making.

Harvesting and hunting can be a big burden. The greater I succeed, the more work I must do. Whenever I'm asked what my daily routine is like, I always try to explain that every single day my life and schedule are dictated by my food inventory. I don't run a restaurant or sell any food goods, so many don't understand this answer. But I live a life of harvesting straight from the source, and a heavy weight of responsibility comes with the territory.





The day I watched my then-boyfriend clean fish in the rain, I knew I'd marry him. I had just taught him to spearfish and watched him from afar, fumbling through our full cooler, scaling and gutting for over an hour. And when the sunny sky turned grey and big raindrops dumped down on him, he still sat on the grass with his head down.



I don't mean to choose my friends in the same manner. It just happens. Certain people will notice when you're constantly keeping a promise to your prey or harvest. They'll get it. Justin Lee is someone who gets it. He is a natural-born hunter. It's embedded in every bone of his body. We've traveled the world together chasing fish and often get together in our own backyards in Hawaii. No matter what we are doing or where we are, he always seems to find other opportunities to test his skills in hunting. "Look at this bird I caught!" he'll exclaim while jumping down from the roof of a boat at sea. "I caught a wild piglet!" he'll announce with a grin while running out of the bushes at a backyard BBQ. His excitement about the hunt is unlike any other, and so is his work stamina when it comes to the follow-through. He puts the same joy and passion into treating his harvest right and turning it into a delicious meal. Doing this kind of work together takes our whole adventure and our whole friendship on a journey that feels both primal and family-oriented at the same time.

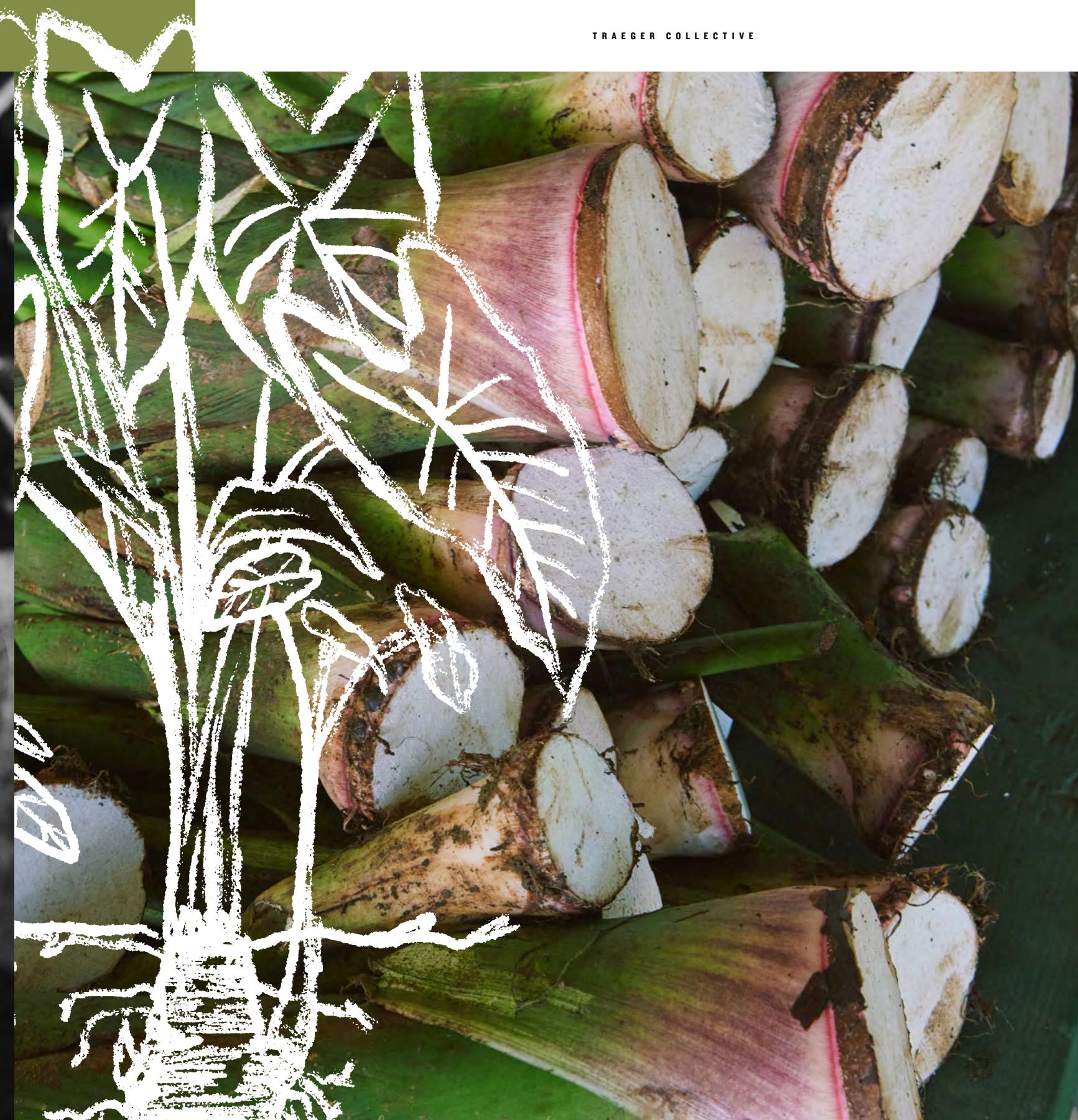






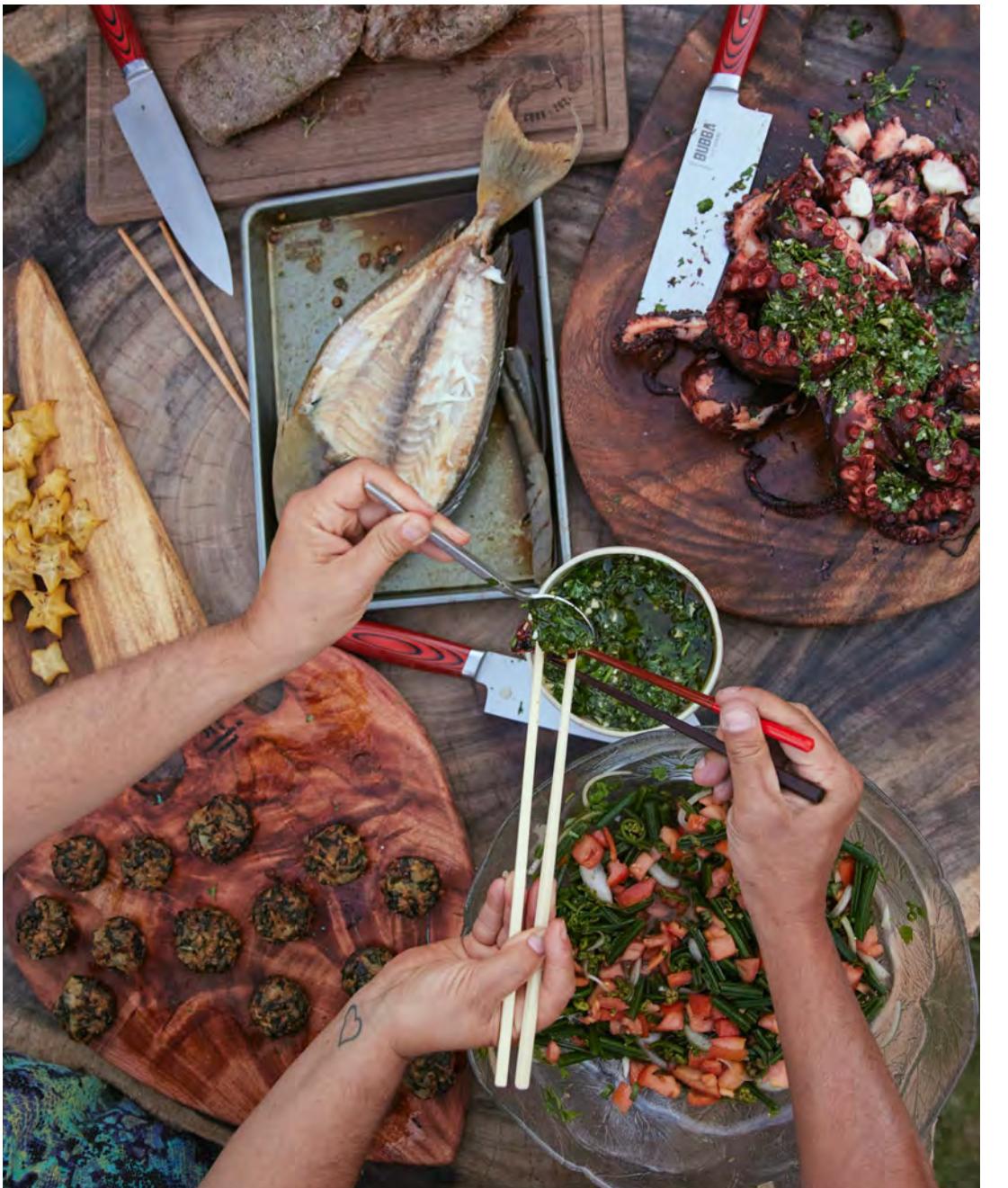
People like Justin will share the burden with you. Because when you care about the buttery avocados ripening on your tree, or the starfruit weighing down every branch, or the kalo that took the same amount of time to grow as a human fetus takes to become a newborn baby, you know they are meant to be shared. And you become damn well more selective into whose hands you will offer the sweet earth's gold.







I love that nature has chosen my friends and closest circle. I love that we don't just hunt or harvest together; we clean, peel, chop, and cook together. Something sacred happens whenever we gather—our dirty hands work together. Stories are shared, recipes are passed down, and a collective lifetime of unspoken promises are kept.



JOURNEY SOUTH



05 THE JOURNEY SOUTH

Interview
&
Photos:

Dave Fason

B

Born and raised in Louisiana, Moe and Eric Newman grew up fishing in the Pelican State. In 2014, the husband and wife team opened a lodge on a lark—"got a boat for inshore," says Eric, "and a boat for offshore,"—and hit the water at open throttle. These days, they run Journey South and Outfitters out of Venice, Louisiana. One of the finest operations on the Gulf, it combines Eric's nonpareil cooking with Louisiana hospitality and world-class fishing.



DAVE FASON

ERIC NEWMAN

DAVE FASON

MOE NEWMAN

DAVE FASON

ERIC NEWMAN

MOE NEWMAN

ERIC NEWMAN

Eric, what was the motivation for getting into the outfitting business?

I was in the restaurant business for a long time. I started working in restaurants when I was in high school and worked in them through college until I was in my late 30s. I loved it. I didn't so much like the hours, [though], and I always had a fishing problem. So, this is a perfect fit. I get to fulfill my fishing itch and my culinary itch all in one. It's kind of the best of both worlds.

Absolutely. Moe, you're one of the only female charter captains out here – how did you get into that?

I was raised on the water with my mom and dad every week, and that's what we did ever since I could remember. In my early 20s, I was like, "Dad, I want to be a guide, but how do you do it?" As a recreational angler, that was the big question. And then, when I met Eric and found his fishing addiction was just as great as mine, it all just fell into place. I got my captain's license when we worked for the state, and we covered so much water doing research. It helped expand my knowledge of offshore and inshore fishing. So, when we started our lodge service, we both had very extensive backgrounds. It made sense for me to be a full-time guide, not just a captain.

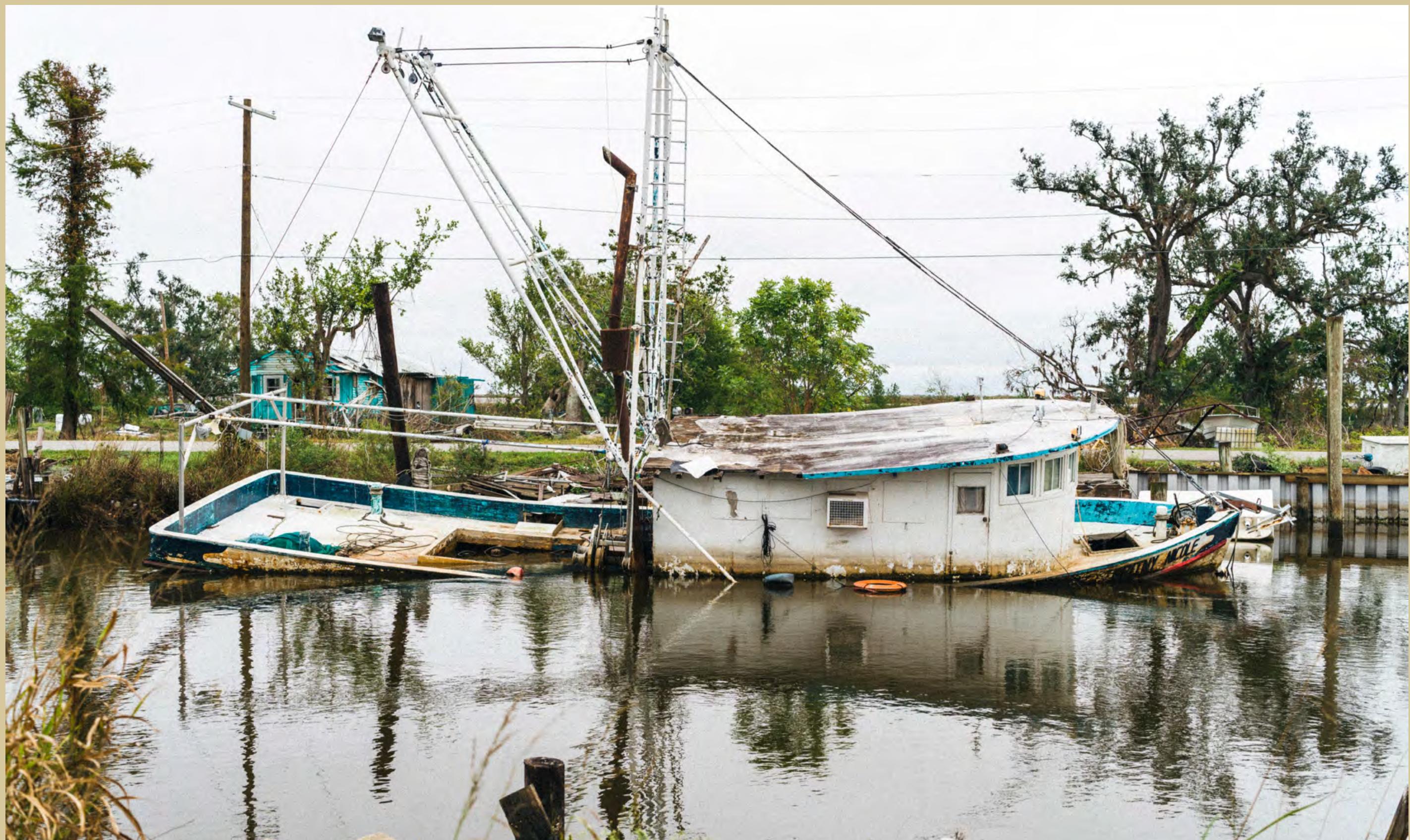
As lifelong Louisianans, tell us a little bit about the resilience needed to survive down here. How many times have you had to rebuild?

Our personal house flooded in 2011. That was tough because you lose most of your belongings, but we got through it. Hurricane Ida was a bit tougher because it was our business and residence. A double whammy. Not only are you trying to pick up your personal pieces, but you're also trying to figure out when you will make money again.

It's in our blood. You're raised on hurricane seasons, always being prepared for it.

People are like, "Man, I can't believe you're going to keep going back," but you go back because of days like today. You go out there, and you catch these big, beautiful bull reds on top-water baits. I mean, the Mississippi River Delta, there's no other place like it in the world. This fishery is one of the best fisheries in the world. And people here are very passionate about the outdoors and food. People don't cook here because they're just trying to put a meal on the table. People take ownership of their gumbo and their étouffée, and their jambalaya. Everyone here is very passionate about their way of life.

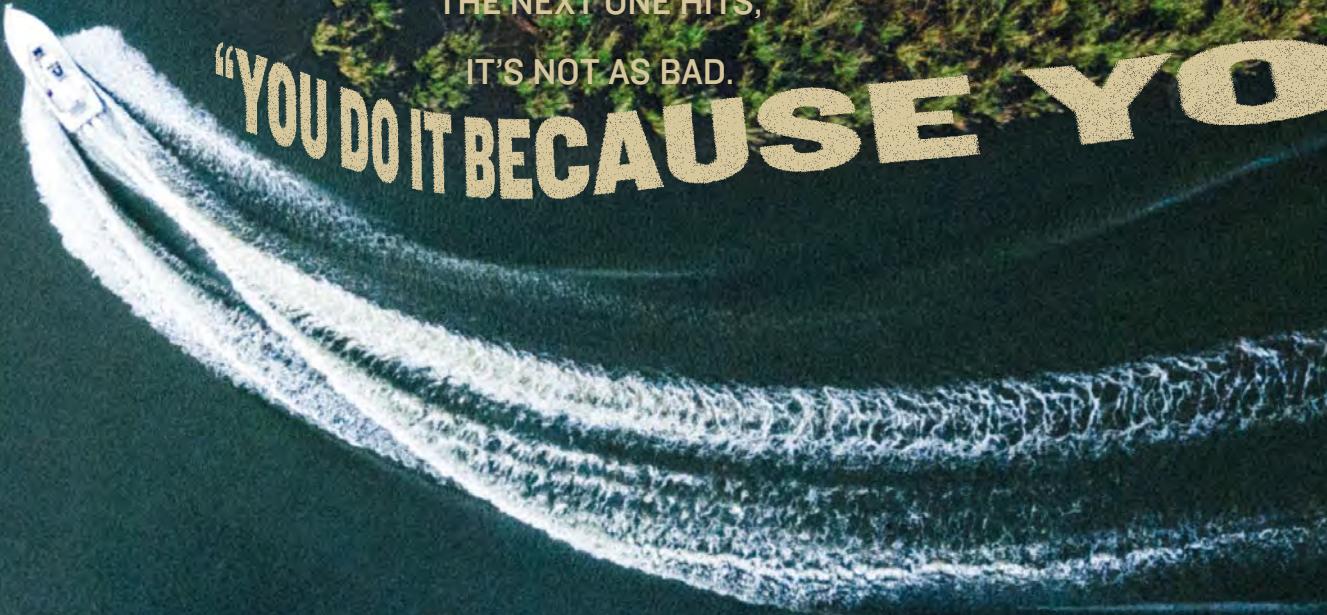




"BUT WHEN YOU DO HAVE
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"YOU DO IT BECAUSE YO



"YOU DO YOU LOVE IT."



MOE NEWMAN

But when you do have a disaster come and set you off track for a while, you just build back better and hope when the next one hits, it's not as bad. You do it because you love it. That's what keeps you down here. [You] build back because it's where you're born and raised. It's what you know.

DAVE FASON

What's this rebuilding process been like?

ERIC NEWMAN

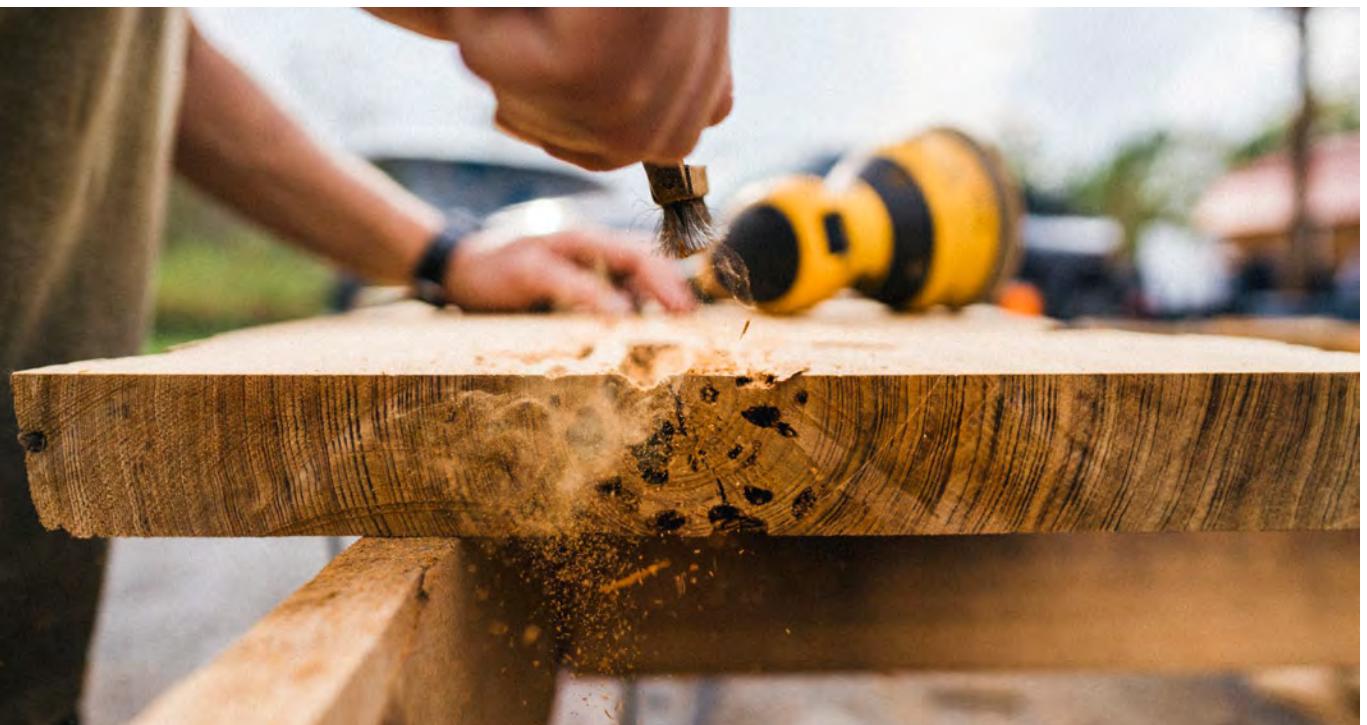
It's been very challenging just because of so many things that have happened. COVID had a big impact on it labor-wise, material-wise. And then we did not have the general knowledge. I can tie a knot, and I can cook for 500 people in my sleep.

MOE NEWMAN

But I don't know how to take out drywall or how to frame. Thankfully, we have many friends that do know a lot.

ERIC NEWMAN

Not just friends—clients and people we had never even met were coming down here, taking time out of their lives and their jobs to bail us out. We would not be where we're at if it wasn't for people being awesome. There's no other way around it. In the big scheme of things, man, you get frustrated, and you lose sleep. But we have an incredible little business, we got the best partners we could ever dream of, and we got incredible support staff, as in clients and friends and everything.



DAVE FASON

What do these storms do to the local communities, and specifically, how do they impact the culture of the state?

ERIC NEWMAN

That's the scary thing. A lot of these little coastal communities that we have been focusing on to go do our Operation Cook Dats, they're low-lying areas where it's very hard to get insurance. Financially, it could be impossible. So, a lot of people don't have insurance. And the oil fields are down, and commercial fishing isn't bringing in the money it used to because of all the imported seafood. So, it's scary when these storms hit—[you worry] that people will throw in the towel.

MOE NEWMAN

Especially the older people because they've been through it one too many times. It takes a toll. The photos, the memories. But how everyone comes together when these devastations do happen. It's amazing. You see people come from everywhere. The Cajun Navy just shows up. No one knows them, and they're down here helping gut people's houses, tarping people's roofs, evacuating people from flooded areas. Louisiana works together, they rebuild together, and they go through hardships together. That's what Louisiana is about.

DAVE FASON

What do you guys think could be done to ensure that these communities continue to exist and these traditions evolve?

ERIC NEWMAN

I think [folks] coming here to support them. That can help. A lot of people probably never heard of Golden Meadow, Louisiana, or Pointe-aux-Chenes. But they're probably eating the seafood that comes from there.

MOE NEWMAN

You need to look past the big cities. The roots of Louisiana are further south than New Orleans. Just try to keep them alive, and know that they are important to the state, the history, and the culture.

DAVE FASON

Tell me about this trailer that you built. What was the initial goal, and how has that goal shifted?

ERIC NEWMAN

A friend of mine offered to build me a cooking trailer if I cooked for 700 people at the grand opening of his boat factory. He said, "You get the Traegers, and I'll build it." Being a food guy and loving food, I always wanted a trailer for fun events. To say, "Hey, let's have a big cookout. Let's get together and enjoy food and fellowship." So that was the whole point of getting the Traeger trailer built. Well, while it was under construction, COVID hit, and everything got delayed. There were no more big events, and it sat in a warehouse in Miami for months. It collected dust for a while, but when we evacuated during this last storm, we packed the Traeger trailer full of venison and stuff. All the freezers were down the middle. And when shit started hitting the fan, we said, "We need to cook for people."





WE PACKED THE TRAEGER TRAILER FULL
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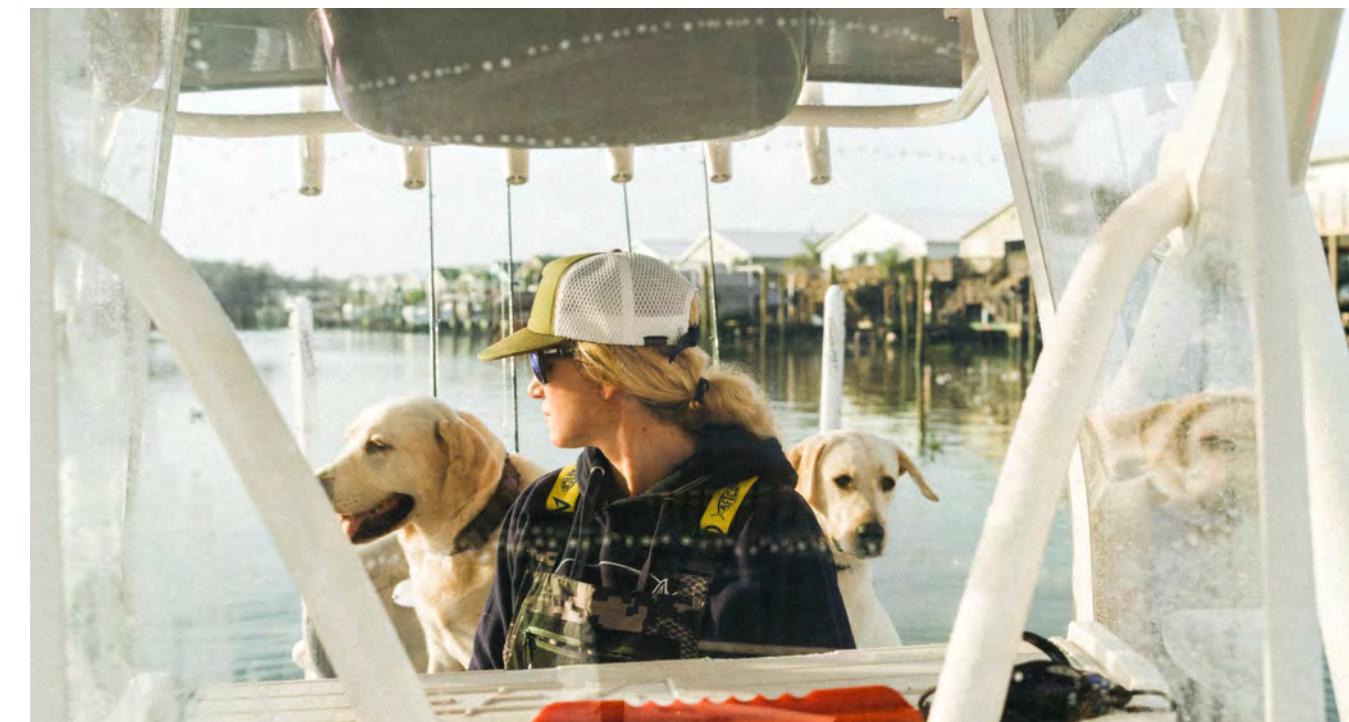


We had no idea there was damage at our place at the time. We knew it was not going to be pretty. Cell phones and power went down. We didn't know that we received a foot and a half of water throughout the lodge. But we said, "We're going to do something good. [We've] got this trailer sitting here, we're going to cook for people, and we're going to use this badass trailer that we built for something else."

MOE NEWMAN It was a blessing in disguise.

ERIC NEWMAN It was. It was meant to be.

MOE NEWMAN Operation Cook Dat, pulling around, cooking for communities where a hot meal goes a long way. We didn't even understand how important a hot meal was. Folks would come up to us at noon and say, "Oh God, you don't know how good a hot meal is. We've been eating sandwiches and canned food." And it just warms their heart.





DAVE FASON

Talk to me a little bit more about Operation Cook Dat. What does giving back mean to you both?

ERIC NEWMAN

Operation Cook Dat is basically me and Moe, and a few volunteers. We've focused on these little coastal communities because I don't think enough people do. I'm not knocking big cities and all that, everybody needs love, but we wanted to focus on places where people basically make a living off this estuary and the [surrounding] bodies of water. We're all tied together in the same industry. We're all in it together if it's rec, charter, or commercial fishing. I focused Operation Cook Dat on those areas, because I've spent some of the best days of my life in these areas on the water or in the woods.



DAVE FASON

I love it. Where are we going, and what's the game plan for when we get there?

ERIC NEWMAN

All right. So we're going to a little coastal Cajun community called Pointe-aux-Chenes, Louisiana. The eye of Hurricane Ida went right over this whole area, but its levee has held up well. It doesn't have water damage. The wind damage is the real deal. The community lives from the fishery and the resources. There's no other economic driver there. There's not a factory, and there's no retail. It's a struggling little community. So tomorrow we'll be doing a traditional Christmas meal. We'll have smoked turkey with gravy, cranberry sauce, sweet potato casserole, macaroni cheese, little Cajun rice dressing, some Bread pudding, and brownies. We partnered up with a nonprofit in Texas called Texas Relief Warriors. So they're bringing a U-Haul down full of Christmas gifts. And after Mass tomorrow, we'll have a meal. They're going to set tables up, very laid back and informal. You can either sit there and eat it, and your kids can go get their presents, or you can grab some to-go boxes and go on home. We're going to serve close to 500 meals.





MOE NEWMAN

Food brings togetherness. You say, "Oh, I'm cooking." Everybody and their mama are coming. That's how it is. It's just a reason to get together.

ERIC NEWMAN

Yeah, give them a big old plate of hot food and they'll be lit up like a Christmas tree. Hell, man, that's awesome.





“IT WAS A BLESSING IN DISGUISE.”

IT WAS A BLESSING IN DISGUISE. “IT WAS MEANT TO BE.”



“IT WAS. IT WAS MEANT TO BE.”



06 Smoking Guitars: An interview with

TIM MONTANA

In Elk Park, Montana small hands pry the lid off of a dusty box, unearthed from beneath Mom's bed. Childlike curiosity places the cassette in the tape player, and a young Tim Montana is rocked back on his heels by the deafening sounds of sirens and Axl Rose screaming "Welcome to the Jungle!" There was no turning back and he found himself nodding along to the Merle Haggard and Ronnie Milsap tunes on the "Marlboro Country" tape he discovered next. This was the spark that lit the fuse which catapulted Tim Montana from a lantern-lit home in Montana to the bright lights of Hollywood and electrifying the crowds at rock concerts across the country along-

side Billy Gibbons and Kid Rock. Life is not without its challenges for the man who strives to honor where he's from and embrace his life in the spotlight. Balancing life on the road with supporting a family of 5 back home is not an easy row to hoe, but he may just be "Stronger Than You." While his larger-than-life online and onstage persona draws people in, the depth and discipline he demonstrates behind the scenes is another side of the coin. Whether he's writing music, starring in a movie or smoking dinner on the Traeger for his family, he's all in, and probably talkin' trash.

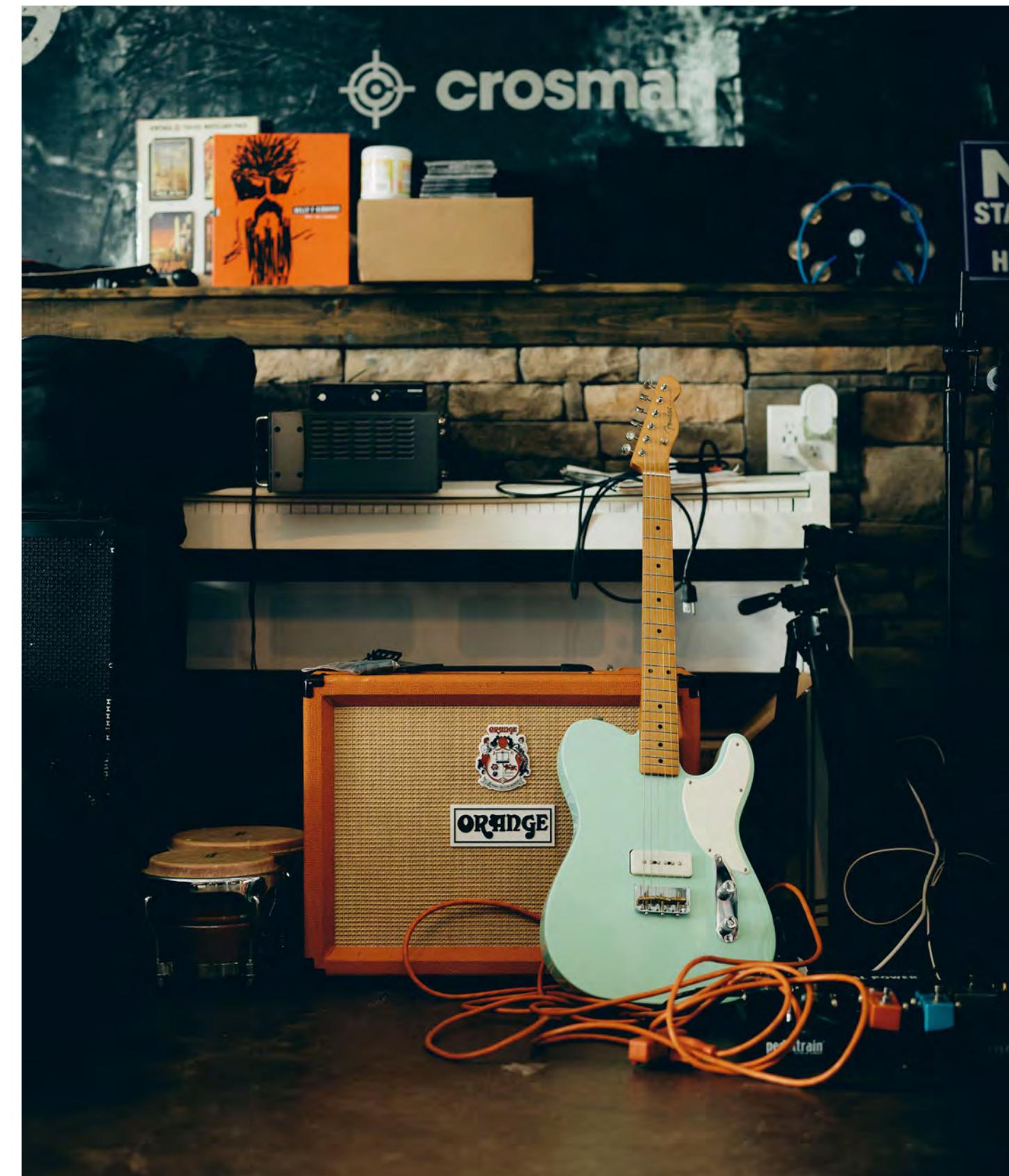
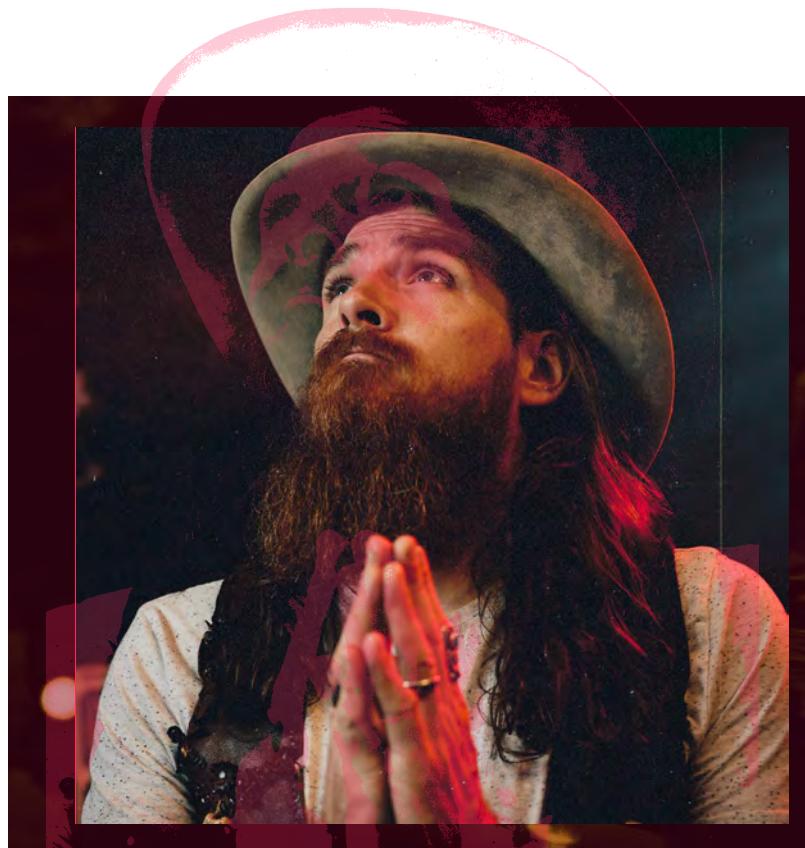
Story: Katie Hutton

Photography: Paul King



KATIE HUTTON: What prompted the voice surgery?

TIM MONTANA: All of a sudden I started hitting certain notes and my voice would cut out or squeak like hell. And if I did low-end stuff, my voice would just be non-existent. So I went in and it was a massive polyp that was literally choking out my vocal course. So they had to go in with a laser and cut it out. It's a pretty common procedure but I basically got pulled off the road immediately. They asked me to come off in June and I said, I can't. I just got back to work after a year of not working. I can't afford to come off the road. So I went for another month and then I went back in and they're like, you're not going to have a career if you don't take care of this.





“ I shed a tear. It wasn’t for my voice. It was for the commitments that I made.”



KATIE HUTTON: That couldn’t have been an easy conversation to have, was it tough to make the decision to have that surgery?

TIM MONTANA: Honestly, I shed a tear. It wasn’t for my voice. It was for the commitments that I made. And there were some venues that didn’t have a lot of money that raised money to have us there. And I remember somebody a week before I announced it said a lot of artists are canceling due to COVID, but you can bet this Montana boy will be here with bells on.. They didn’t know the news yet, that I was in surgery and physically unable to perform. And I’m like, oh my gosh. That broke my heart, you know, just the obligation on people spending their money to get me there and promote the shows and that’s money they can’t get back. I returned the money that I accepted, but they can’t get their marketing money back. So that part hit me hard.

KATIE HUTTON: That’s a lot of pressure. Tell me a little about your background before coming to Nashville. Where did you grow up?

TIM MONTANA: I grew up just north of Butte, Montana, in a little community called Elk Park. I was born in Kalispell even though Butte claims I was born there. But I am the third generation to go to high school there, after my mom and grandma; all of my family is there in Butte.

KATIE HUTTON: Is that a pretty rough town to grow up in?

TIM MONTANA: While I was there, I hated it. But then growing older and leaving, I appreciate it now. And they’ve been my

biggest supporters. The people there really take care of their own — they were listening to music and booking me for concerts way before anybody else. That hometown pride and Irish heritage is especially strong there.

It was rough growing up, but it also prepared me for the music business, it’s cold and mean. Especially where we were at, they call it a ‘little Siberia.’ I’ve seen 60 below zero and we lived off the grid that whole time. We had a generator we used sparingly. We use lanterns and candles. I didn’t watch television, so I wasn’t influenced by any of that stuff. I just had my music to keep me company.

KATIE HUTTON: When did you first discover music?

TIM MONTANA: When I was about six, I got my first guitar, but I remember before that I found a tape under my mom’s bed. There was a Marlboro Country tape that you had to smoke a bunch of Marlboro’s to get. The other tape I found was a Guns & Roses tape. It had ‘Welcome to the Jungle’ on one side and ‘Mr. Brownstone’ on the other. That was the first musical moment I can recall is listening to that and being like no way! I still remember that feeling I got when I heard that ‘Welcome to the Jungle’ and all the sirens going off. To this day, I swear to God, I still sound like both of those tapes that I heard, rock meets country, you know. Still drawing from those two influences.



KATIE HUTTON: It's crazy what you can see as a major turning point in hindsight. Did you take to guitar pretty quickly or was it like a hard thing to learn to play?

TIM MONTANA: No, I took to it quickly. I still play by ear, I'm not a very technical or music-savvy guy that reads music or anything like that. But I would hear something and immediately be able to find it on the guitar. Now I see my daughter doing that all the time and I'm like, oh no, you need to be a lawyer, or doctor or something, wouldn't wish this life on anybody.

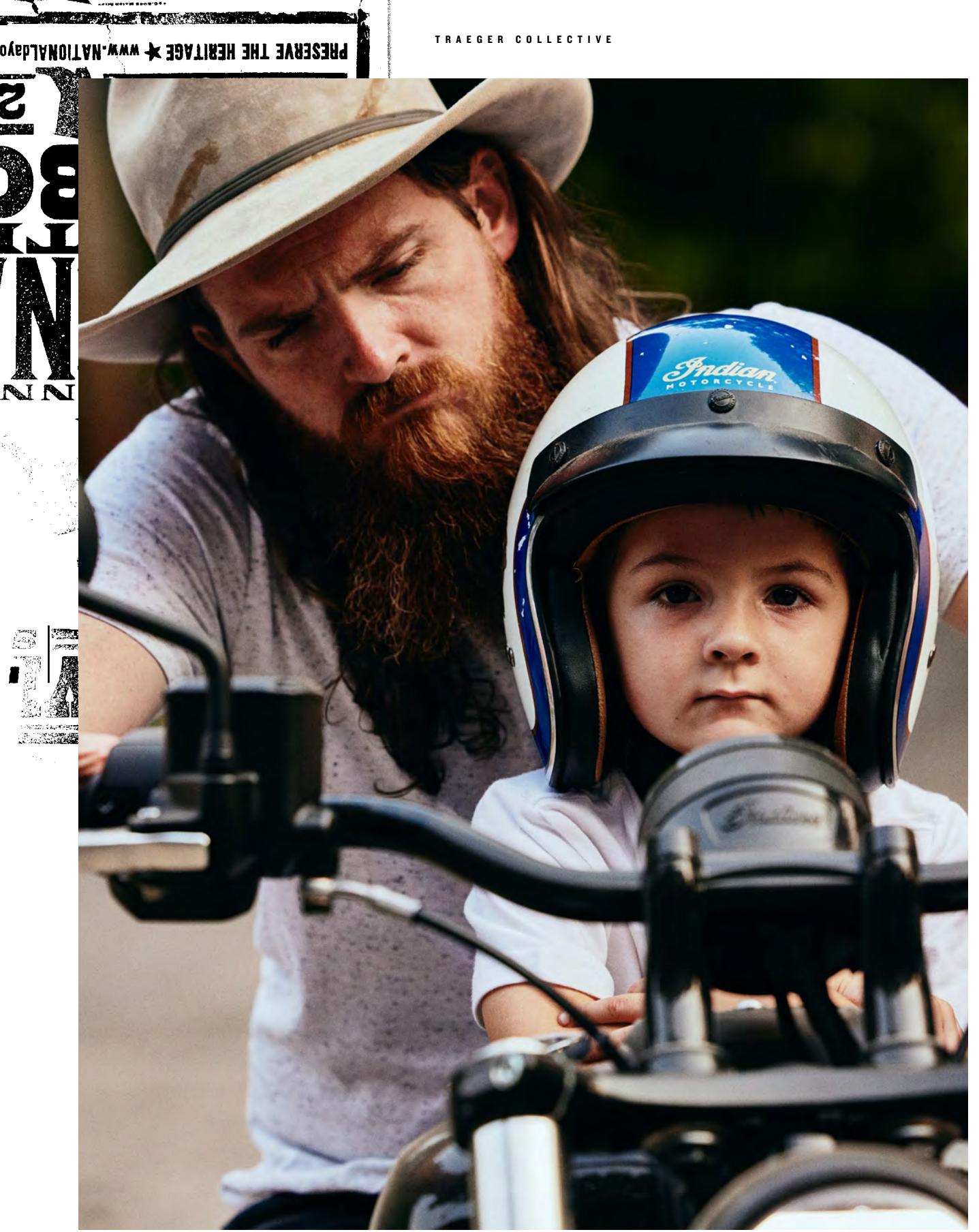
KATIE HUTTON: So then you went to LA, how old were you when you moved?

TIM MONTANA: I was 18. That was my first experience with a microwave, I'd never had one. You can't have a microwave on a generator because they pull too much power. So I moved to LA and my



roommates are like, dude, what are you doing? Putting plates with forks in the microwave. They thought I was a caveman.



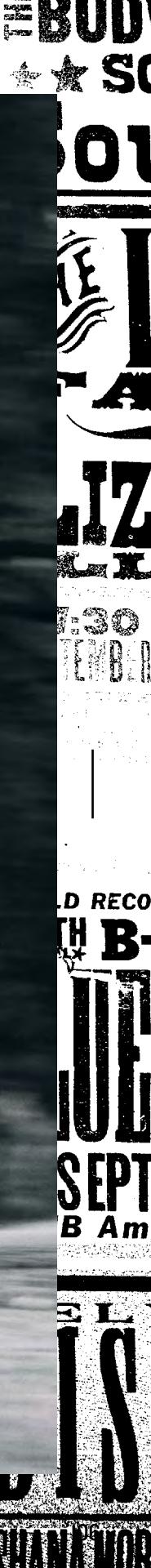


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NIGHTS
AT THE RYMAN





KATIE HUTTON: What were you doing in LA? Were you pursuing music at that time?

TIM MONTANA: Yeah, I got accepted to a school called a Musician's Institute. When I was 18, it was a pivotal point because I was either going to go into the military or music school. They accepted my audition so I went down there and I lived right on Hollywood Boulevard. I got what I needed out of school, but then I met someone who lived in Nashville and I'm like, there's the next step, let's go to Nashville.

KATIE HUTTON: What were those early years like in Nashville?

TIM MONTANA: I got here on my 21st birthday and started to meet musicians and network. Finally I got an offer to be a bouncer at the world famous Tootsie's Orchid Lounge, which is where Willie Nelson and Johnny Cash used to play when they were coming up. So I thought that was really cool. I knew if I could get in the door I would make my way to the stage, if I stayed there long enough. I became a bar back, bouncer, and then one night the band didn't show up and they put me on stage. Tootsie's was where I met my wife; we got married on that same stage on a Thursday night!

KATIE HUTTON: You got married at Tootsie's? That's amazing. Have you stayed in Nashville since then?





TIM MONTANA: Yeah, we do go back to Montana quite a bit. We still have some property up there so we try to split our time as best as we can.

KATIE HUTTON: Tell me about being a dad. Is it hard to balance being a family man with being a rock star?

TIM MONTANA: You miss sports, and weekend stuff just doesn't exist. I didn't even know what that kind of life was like because I've been touring for so long. Then COVID hit and it was actually a blessing in disguise that I got to spend so much time at home with them and build better relationships with the kids. Being off the road now, it's like is this what normal parents do? Work 9 - 5? I have a buddy who says, those are muggles. They're not like us. They're different creatures.

KATIE HUTTON: What is your routine when you're home? Are you still songwriting or are you trying to focus on just being a dad?

TIM MONTANA: I do a lot of different content stuff for companies. Writing songs in between, and then trying to play catch up with kids stuff. When I'm home, I try to really surround them and make them feel special. And then I've also started bringing 'em one at a time out on the road with me, not the baby obviously, but my son Dalton's really taken to that. He likes kicking it with the band and he gets to learn new cuss words. He's really stoked about it.

KATIE HUTTON: What a cool childhood though!

TIM MONTANA: Just recently Kid Rock asked if my boys would be in his music video. He wanted them to flip off the camera and the younger one wouldn't do it, which is good. I was like, Hey, I'm not gonna make you do something you don't want to do. So the camera came by and one of them was holding up a middle finger gold statue. And the other one flipped off the camera with Kid Rock. It was actually pretty funny.

KATIE HUTTON: You must be doing something right, if you tell your kids to flip off the camera and they say no.

TIM MONTANA: Right? I have this theory that I try to expose them to a lot of things now, so they're not shocked later. Let them be kids and treat that accordingly. But also say, Hey, there's a big cruel mean world out there, things are crazy. The more they see that in front of them, it seems like they want to be good kids. So hopefully they see enough crazy stuff that they'll grow up and be completely normal. Like, oh, our dad was a nut job. Not doing that.

KATIE HUTTON: Does being home allow you to be creative, or do you have to get away a little bit?

TIM MONTANA: I come up with a lot of ideas at home and then three or four houses up my neighbor has a little studio. He and I co-wrote 10 of the 16 songs from my new record. So it's kind of a little neighborhood, family, fun thing we're doing here with kids playing outside. We've got our own little crew over in this little suburb of Nashville.

KATIE HUTTON: You cook at home a lot on the Traeger. Have you always been a good cook or is this a quarantine skill?

TIM MONTANA: No, I've always been a pretty good cook. I grew up hunting and we were pretty poor and couldn't afford to pay people to cut up the meat, so that was my job as a little kid was to process deer and elk. So I've always loved seeing how the meat came off the animal and seeing how my mom would prepare it. And then when I came to Nashville, I started seeing all these neighbors with grills and smokers and they were really serious about it. I started cooking with my neighbors, turning it into a competition with lots of trash-talking. I really got into smoking and Traeger sent me a grill like five or six years ago and I was like, okay, now it's go time.

KATIE HUTTON: What's your favorite thing to grill or smoke?

TIM MONTANA: Pulled pork is great and I really love preparing wild game. You get to appreciate that total moment of I harvested this, processed and cooked it. Now we're going to eat it. I love that. It makes me feel like an accomplished human.

KATIE HUTTON: Do you still hunt a lot?

TIM MONTANA: Yeah. All the time. And I got my daughter to shoot her first deer this last year, which I cannot believe she did. She fought me and fought me but I made her do hunter safety. I tell all my kids, you're going to harvest one animal, so you know how to do that skill. If you never want to do it again, I'll never ask you again. So we get up in the deer stand and here comes a deer. And I say, there it is, take your shot when you're ready. And I didn't even get the word 'ready' out before she squeezed the trigger and that animal dropped literally in his tracks. I look at her and she looks at me and I smile and tears just rolling out of her eyes, then she starts jumping up and down and high fiving, she's so excited. I put the blood under her eyes like Rambo, and she was so proud cooking the deer for our family too, she asked if she could go again.







KATIE HUTTON: What a special time for you and your family! What else are you working on these days?

TIM MONTANA: During quarantine, I randomly got cast in a Western movie with no prior experience. I hit up Traeger and they sent out a bunch of grills and meat. I made everyone this massive meal onset in an old Western town in Montana. Today, I landed a deal for another big film, but I don't know if they're booking me for cooking or they're booking me for talent. We've got half a Hollywood cooking on a Traeger though! Literally the grill has gotten me into big movies.

KATIE HUTTON: So is the plan to pursue acting now?

TIM MONTANA: Yes but music's always front and center. I love nothing more on planet earth than to perform live for people. I don't get anxiety going on stage, but when I have anxiety in life, I think about going on stage and it calms me down because that's my happy spot.

I look back at Waylon Jennings and Johnny Cash and Willie Nelson, those guys were doing cowboy movies in the sixties and seventies because it was on brand for these rough and tumble country singers to do Western movies. So I'm kind of following that model and I always try to get my songs in the movies I'm doing, but it's fun playing a cowboy. I think I was born in the wrong century for sure. I'm just kind of rolling with it. I've happened to get some cool roles in some cool films with some cool people and maybe it's because I'm a good cook.

KATIE HUTTON: So what's next for you? Music wise, are you heading back out on tour when you're all healed up?

TIM MONTANA: I'm going to be on the ZZ Top U.S. tour. Billy Gibbons took me under his wing about eight years ago. We wrote a song about our beards, which the Red Sox made their theme song; and now he and I have a food company where we make barbecue sauce, pepper sauce and salsa called Whisker Bomb. He's become one of my closest friends, it's cool when your mentor becomes your buddy.

KATIE HUTTON: I'll have to try that! Is Billy into cooking as well?

TIM MONTANA: He loves cooking. He's very into Mexican food, he lives off a steady diet of chips and salsa and guacamole. I got him a Traeger at his house in Vegas and he's getting one in Nashville and he's participated in some Traeger projects.

KATIE HUTTON: You've got an exciting few months coming up.

TIM MONTANA: Between filming and singing, we've got a lot going on. I keep telling my wife I want to film as many of these as possible before the first one comes out. Cause I don't want to see myself suck and then lose the confidence to go to another. I have time for one or two more movies before December 10th and then maybe I'll retire.

KATIE HUTTON: I think you're going to be surprised how good you are.

TIM MONTANA: We'll see. It was quite a learning experience too. Rolling up to a movie set, never done it before, don't know a soul. I felt like the kid that left Montana at 18 going to Hollywood and I haven't had that feeling or sensation since. So out of my comfort zone, but also like a cool buzz that you can't get from any drug on earth. It was cool to watch and learn and be a part of it.

KATIE HUTTON: What are the names of the films?

TIM MONTANA: The Last Son, Murdered at Emigrant Gulch, and the next one I'm going to shoot now is Trailblazers.

KATIE HUTTON: Can't wait to see them! Well that's all I have Tim, thanks for making time for this.

TIM MONTANA: Thank you for your time. We had fun. I'm excited about the photos you all got, especially of my smoking guitar on the Traeger! We did some really funny, goofy things and motorcycle stuff. So it should be pretty cool.



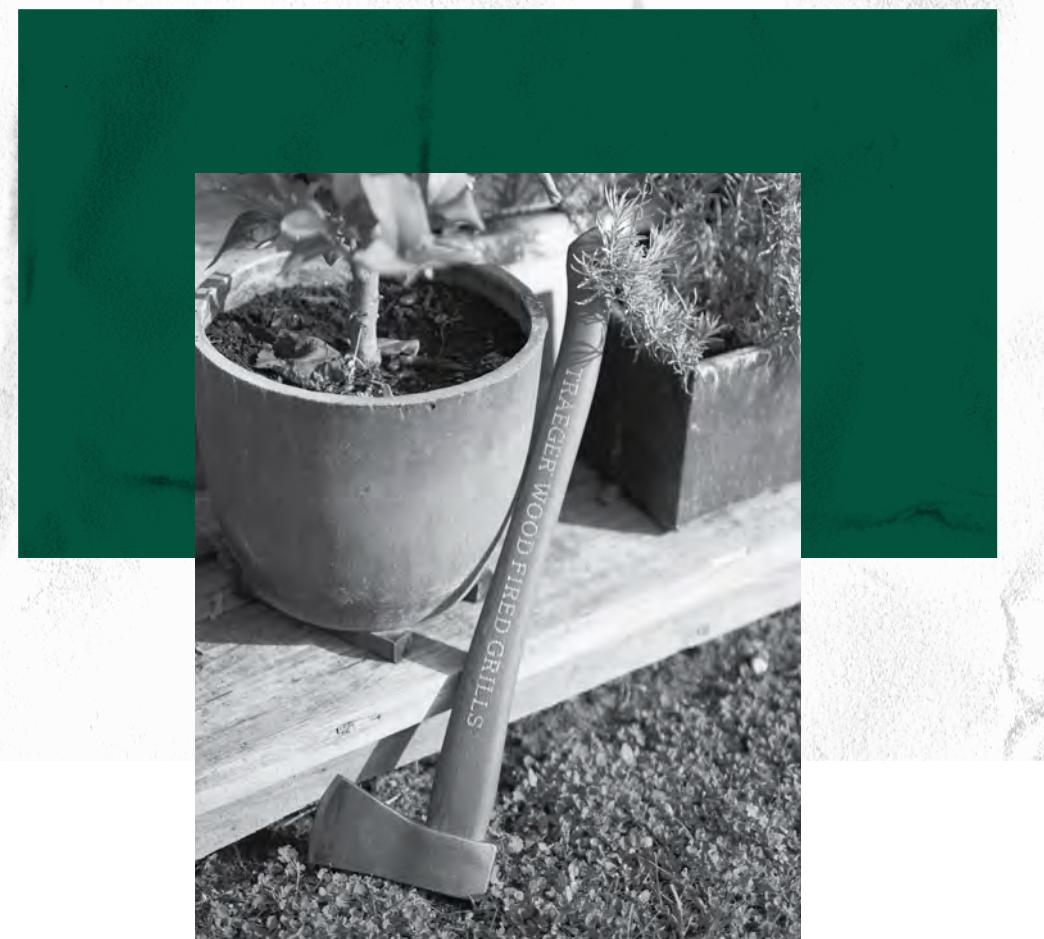
Photography & Story:
Danny Christensen

Cardos

Culinary Explorer

07

Lord of the Feast



If you ask him how old he is, Chef Carlos will tell you that he is a mere six years old, insisting that he was “born again” in barbecue. Before his rebirth in BBQ, he was adrift and an addict. The Provence-born Carlos took a trip to Canada, where he found purpose and direction. From that point forward, Carlos’ vocation as a chef was redefined. His innate, elemental culinary genius began to light the way. Originally influenced by American pitmasters such as Diva Q and Matt Pittman, Carlos has evolved into a true originator, insisting on innocence, risk, inventiveness, and essence. From his kitchen in the south of France, the self-proclaimed “culinary anthropologist” serves up the spirit of barbecue and meals imbued with a simple wisdom that can only be the result of the old soul behind them.





What does cooking mean to you?

It's like magic. I will always remember the smell of spices coming from my Mom's kitchen: curry, cumin, and herbs de Provence. I think the most important role in magic is to transform something simple into something exceptional, to make us dream of fantastic things. Illusion is all about this one idea. To be able to maintain a childlike look in the world is one of the most beautiful gifts. To be filled with wonder for everything. The scents, the tastes, and the colors. This makes life great and beautiful, even though it is simple. For me, that is what cooking is.

Do you have a mission?

Sharing love. No matter what your skin color or religion, everyone shares a memory of being around a fire, about to partake in a fantastic meal. To make my feasts, I have this visceral need to go into a deep trance to offer my clients the best of myself. It's always the same ritual. I self-isolate, close my eyes, and listen to music while breathing deeply—I talk to the spirits and the forces of nature around me. I know that sounds crazy, and people who have seen me in this state would probably agree, but it helps me feel connected to something bigger than myself. So, I would say that my mission is to create unforgettable memories, and share an intense moment.

When did you discover American BBQ? What is its influence on your cooking?

First, I had to discover myself. I grew up without a dad. I am a former addict and alcoholic. Several years ago, I was literally headed straight into the wall when, by chance, I ended up in Canada. That is where Carlos was born. And I bet if you went there, you would get a strong whiff of the ghosts of my past. I can't explain what happened to me there, but I left behind a big part of my old self. I remember that I cried all the tears I had within me. Nature surrounded me and spoke to me. It's how I reconnected with real life again. I found a job and started learning the basics of smoking meat, and there is no way that happened by accident! Barbeque became my guiding star; it has been six years since I found it. I needed something brutal and intense! So here we go, six years have passed where not a drop of alcohol has touched my lips, let alone drugs. If you ask me how old I am, I will tell you six years old because that is how long ago Carlos was born.

Tell us about your personal style. What is your inspiration?

I was originally inspired by American chefs like Diva Q and Matt Pitman until one day, I understood that I had created my own barbecue style. Why choose only one style? When each school has unique qualities and specialties, to choose one way is to deny others that could be interesting. I mixed my technique based on French gastronomy with the culture of American barbecue in all of its diversity. Create your style, respect your professors, and push your passion the farthest you can.

Why do you love barbecue? What sets it apart from other forms of cuisine?

It comes from the first moment that man created fire! But it hasn't stopped evolving, the use of fire. Everything began with it! Humans have always loved passing time with people they love while grilling anything they can get their hands on! Barbecue brings us together. It's the mothership of cuisine. Learn how to cook with nature, with fire, and then I will call you "chef." We have strayed too far. It's time to get back to the essence of it all.

You aren't a typical chef. How do you bring your personality into your food and the types of food that you love to cook?

Typical? Ha, why be typical? When people remember me,



should they put on my tombstone, "Carlos Was a Pretty Typical Guy," or "Carlos, Lord of the Feast, Culinary Explorer"? I prefer the second. I don't see myself as a chef but as a culinary anthropologist.

How are your personality and your American style of BBQ received in France? Are people confused? Do they like it?

I think that people love a good story. Cooking is one thing, but being able to explain each dish that is served to a client is another. I do not want a single false note at my table. Everything has to be perfect, from the appetizers to the dessert, including the ambience.

What would you like for people to know about who you are and your message? Tell us about the real Carlos:

Carlos is a dreamer, and no dream is too big. I was always different, the kind of student who everyone liked because he was in his own universe. I was never really worried about what other people thought. I didn't have the chance to travel to the States, so

I created my own American dream here. To become king of the barbecue in a country where normally that means grilling spicy sausages in a hole in the garden.







What are your ultimate dreams for your career? What would you love to do?

My dream is already here and present in everything that I have done since following my guiding star. If you had asked me that question three years ago, I would have described exactly what I am doing today. Seriously, what more do I need? Thanks to Traeger, I live off my passion, I am loved and respected for what I do. Isn't that the dream of a lifetime?

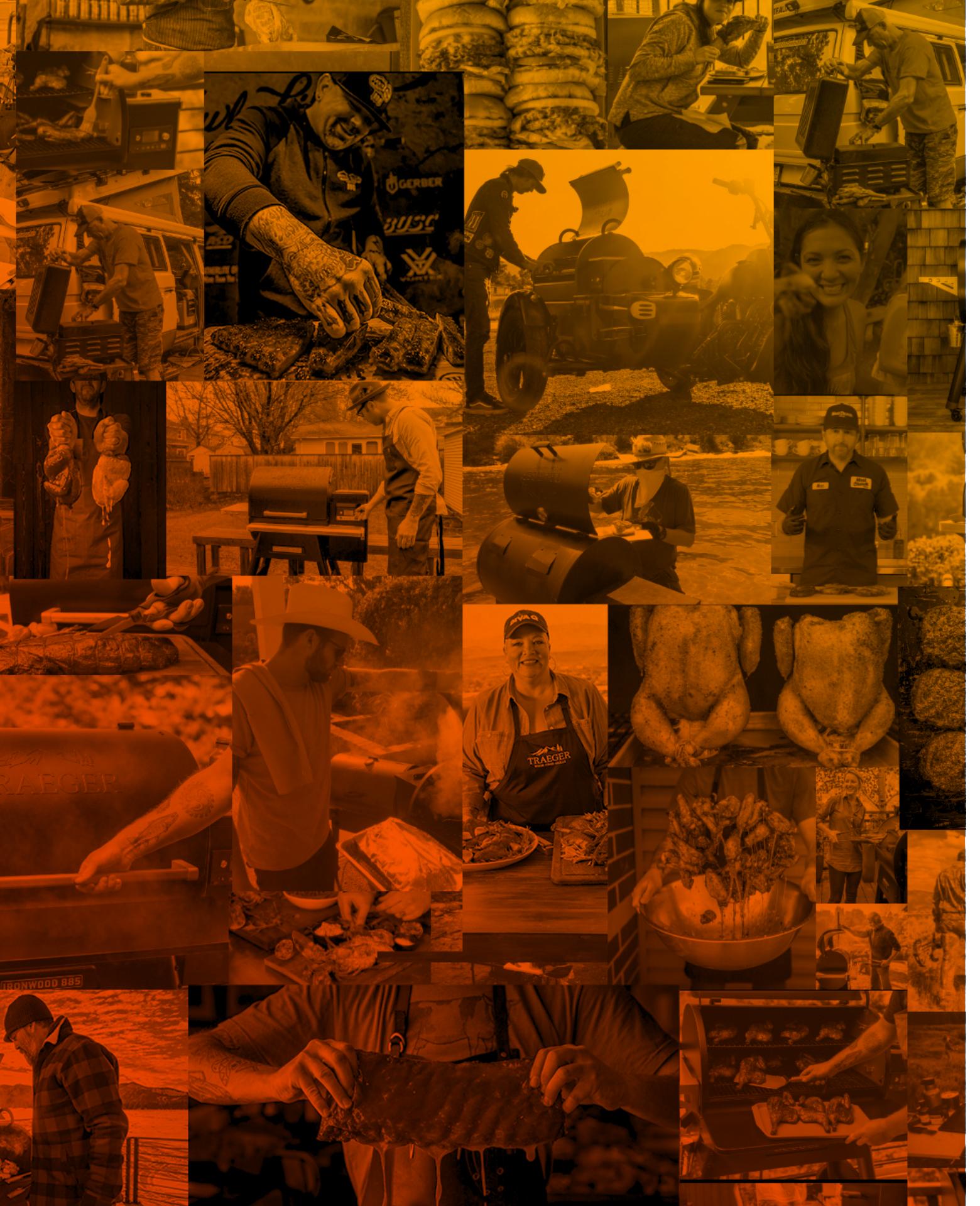
Do you have any advice, wisdom, or a personal philosophy that you would like to share to end this interview?

“Quede l'amour” ... believe in magic and your dreams! Even the craziest one! Don't ever give up. By reaching for the stars, you will end up reaching them. I have managed to attract the interest of my idols by creating my own United States in my little kitchen in the South of France.









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