

# Krewe of Tucks

## FAT BANKERS' SOCIAL AID & PLEASURE CLUB



Mardi Gras 2025



# Who We Are

## Our People

The Fat Bankers' Social Aid and Pleasure Club is an open, welcoming, ambidextrous, nondenominational, apolitical, un-Xeroxed, non-sectional, unhomogenized, unique, un-retreaded, contrarian, mainstream, fringe, immoderate, modestly modest, uncategorizable, freak-flag-flying group of Funkateers that believe in the unifying power of music and the transcendency of Gniaule, Bière, Bourbon, Femmes, et Hommes.

## Our Mission

Mardi Gras brings people from all over the world to New Orleans for a city-wide celebration that

revels in equality, joy, and friendship, reflected in the famous Mardi Gras tricolor, which represents Justice (purple), Power (green), and Faith (gold). The Fat Bankers build on the strength of those values year round by (1) enhancing the Carnival experience; (2) promoting the Funk Arts (performing and visual); (3) relieving the distressed. We believe that you can have fun doing good and welcome those of like mind. "Free your mind and your ass will follow."



# Enhancing the Carnival Experience

The Fat Bankers’ began gathering for lunch in 1995 on the Friday before Mardi Gras. Our name was bestowed by one well-oiled sage, who observed that we “left work and ate and drank all afternoon—like a bunch of Fat Bankers.” We incorporated in 2003 as a Louisiana limited liability company, demonstrating the value of our founders collective twenty years of law school and proving Dean Wormer wrong.

We entered uncharted territory when in 2004 something useful and tangible emerged from this brain-trust of attorneys: The commodious **Funky Tucks**, which features slightly more amenities than a Katrina trailer home with genuine rest rooms, beverage-cooling, bead stowage (room to dance and move around), a spectacular PA, and dancing cages. In 2008 we built the **Funky Fox** and in 2015 **Love Child**, creating a triple unit

float that is a “**Full City Block of Funk.**”

Dope slapping Dean Wormer even harder, we followed up those achievements with the **Funky Uncle** in 2018, a first of its kind mobile band stand that



Funky Tucks



Love Child



Funky Fox





# Enhancing the Carnival Experience

pays homage to **Tipitina's**,



New Orleans famous music hall, duplicating its dance floor and balcony, stage, and sophisticated PA, and permitting us to present live music to the crowd during Mardi Gras and throughout the year.

We are part of the Krewe of Tucks, and four of our members have served as its King and one as Queen:

**Rudy J. Cerone**, KOC, FKGC, King Tucks XXXI (1999);

**Marie Perret**, Queen Tucks XXXI (1999);

**C. Russell H. Shearer**, KOC, ECMPY, FKGC, King Tucks XL (2008);

**Kabir S. Kalsi**, KOC, FKGC, King Tucks XLV (2013); and

**W. Christopher Beary**, KOC, ECMPY, FKGC, King Tucks LIII (2022).

The promise of ... [New Orleans] is the lesson that can be learned from ... [it]. At its best, when the people are doing what they do naturally—blending a seamless culture—it has a oneness about it that very few places in the rest of this country has [sic]. New Orleans' promise is we can teach America how to be America. If anybody's listening.

The late, great New Orleans artist, John Scott, in *THE AMERICAN EXPERIENCE: NEW ORLEANS* (Public Broadcasting Service (PBS), originally aired February 12, 2007).



# How We Make It Funky

We enhance the Carnival experience for our members by providing a turnkey Mardi Gras.

We free your mind and your ass to have fun and do good. Festivities begin with our **Thursday night concert**, the **Funkstication Jam**, featuring



such national headliners as **George Clinton & Parliament Funkadelic**, **George Porter, Jr.**, **Leo Nocentelli**, **Art Neville Tribute** (Porter Nocentelli, Stanton Moore, CR Gruver), **Maceo Parker** (James Brown, Parliament, Prince),

## The Funky Sked, Bra

**Thursday:** **Funkstication Jam**

**Friday:** **The Stately Procession**  
(second line thru Quarter)

*Le Fête de Banquiers Gras*  
(Krewe lunch)

**Monster Funk Jam**

**Saturday:** **Lunch on the Neutral Ground**

**Krewe of Tucks Parade**

**Tucks Extravaganza**

**Sunday:** **Crawfish Boil**

**All Star Funk Powered Fat Groove Review**

and **The New Orleans Suspects.**



# How We Make It Funky

**V** *endredi de Banquier*  
**Gras** (Fat Banker Friday)  
festivities continue early  
with the **Stately**

**T**he **Stately Procession**  
ends at one of New  
Orleans's old-line



**Procession**, a police-escorted  
second line parade through the  
French Quarter featuring the  
world famous Rebirth Brass  
Band and Sidewalk Steppers.  
Pedicabs bring throws (all  
supplied) to toss to the crowds

restaurants (most recently  
Galatoire's; others include  
Arnaud's, Broussard's, and  
Brennan's catering), where  
restorative cocktails are served



and beverages to keep everyone  
properly hydrated.

and **The Royal Writ of  
Supergroovalisticprositfunk-  
stication** is delivered,  
proclaiming the beginning of  
*Mardi Gras* weekend, the  
preminence of Funk, and that



# How We Make It Funky

even the Man can be Funky during Mardi Gras. Rested and ready, the Fat Bankers dance with the Sidewalk Steppers



Maceo Parker

during Rebirth's soul-stirring closeout performance. A multicourse, gourmet lunch follows and we celebrate our



George Porter

traditions, including the dispatch of Pimm's Cups in accord with the Doctrine of Mystic Numerology, the toast to the Fat Bankers, and Devil

Coffee in a Bathtub (Café Brulot).

The well-fortified Fat Banker moves to the Prime Directive—dancing to the Funk and lunch is followed by the **Monster Funk Jam**, featuring **NOLA Soul Project**, a terrific



Soul Project

touring Funk band based in New Orleans, whose members have become Fat Bankers, performers on the **Funky Uncle**, and close friends (don't you touch Dee's bass!).

**K**rewe of Tucks Parade Day—Saturday—finally arrives and we turn up at the float early, some straggling, like BIMBO, whom you will meet and who prefers to climb aboard as we're underway (you can't un-see him



# How We Make It Funky

toppling over the gunwales so avert your eyes). We make final preparations, including a batch of **Muffy's Hangover Helper**, enjoy a traditional New Orleans lunch of red beans, etouffee, jambalaya, and bread puddin', and ensure that the PA's volume controls are well tested (they all go to **eleven!!**). Beads and costumes are already on the float (or sent to your home) ensuring that our energy is reserved for remaining hydrated



Leo Nocentelli and freaks

and throwing beads. Four floats—collectively longer than a city block—and two hundred plus riders with over a half million throws are a powerful presence on our **five-mile Uptown Parade route, taking more than four hours to traverse**. Our work is rewarded with the **Krewe of Tucks Extravaganza** at the Parade's

end, which features several bands, buffet dinner, and well-stocked open bar.

**S**unday is **recovery and story-telling day** (ask about the consequences of upper deck glitter), and the fastest-acting and most nutritious hangover cure



is ... **Crawfish** (and beer, of course), set out beginning about noon at our base of operations near the Quarter. That hour begins, too, the day's **All Star Funk Powered Fat Groove Review**, which features more than ten hours of music by preminent, nationally known Funk bands and musicians, including the Jason Neville Funky Soul Band, Matador Soul Sounds (Eddie Roberts of New Mastersounds and Alan Evans of Soulive), Funky Uncle All Stars, and Dash Rip Rock.





# Promoting the Funk Arts

The Fat Bankers' rightly view New Orleans as the incubator of the Funk Arts, perhaps even its place of primordial gestation, birth, youthful exuberance, and continuing evolution. We seek to promote both New Orleans's place in and the continued



CR Gruver and Leo Nocentelli playing Funky Uncle

George Porter, Jr.; George Clinton & Parliament Funkadelic; the New Orleans Suspects; Maceo Parker; Soul Project NOLA; and Stanton More from Galactic have all been featured performers. We host Rebirth Brass Band for an annual NOLA brass Funk performance, which includes several Sidewalk Steppers, a traditional dance form that often accompanies New Orleans brass bands.



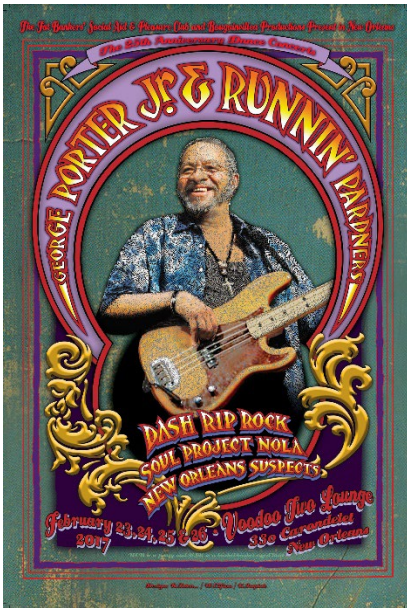
Leo Nocentelli & Jason Neville play on the Funky Uncle

currency of the Funk Arts, both performing and visual. Our Mardi Gras festivities incorporate numerous Funk musicians, thereby providing an outlet for the music and preserving and perpetuating it as an art form. Leo Nocentelli;

Throughout the year we host concerts featuring R&B, Funk, and soul at the Howlin' Wolf as part of our **Live from the Funky Uncle** concert series. Performers there have included: Irma Thomas; the Dirty Dozen Brass Band; North Mississippi All-Stars; The Soul Rebels; Ivan Neville (Dumpster Funk);

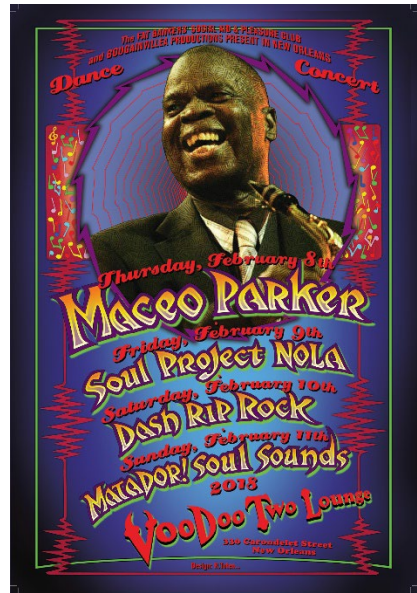


# Promoting the Funk Arts



FB-1 Poster (2017)

Walter “Wolfman” Washington & the Roadmasters; Kermit Ruffins; Little Freddie King; Nigel Hall (Lettuce); New Orleans Nightcrawlers; Bo Dollis, Jr., and the Wild Magnolias; Big Sam’s Funky Nation; Russell Batiste & Friends; Mem Shannon & The Membership; Kirk Joseph’s Backyard Groove; Papa John Gros; Hot 8 Brass Band; Erica Falls; and Cha Wa, among others.



FB-2 Poster (2018)

The **Funky Uncle**, too, is a mobile bandstand and throughout the year we take it to underserved communities in New Orleans where Soul Project performs a free concert: Giving the people what they want when they want and they want it all the time!

The Fat Bankers’ also publish an annual Funk Poster, which now fit into a running series of numbered posters, like the Fillmore and Family Dog poster



# Promoting the Funk Arts



FB-3 Poster (2019)

series of the late 1960s and early 1970s, which have now become valuable works of art. The annual Funk Poster commemorates the Thursday night **Funky Tucks Funkstication Jam** and our other concerts throughout Mardi Gras, and Randy Tuten, whose work is internationally famous for his Fillmore, Family Dog, and Bill Graham Presents posters, has executed each prior one in the series. Randy's work



FB-3 Poster (2020)



FB-4 Poster (2021)





# Promoting the Funk Arts

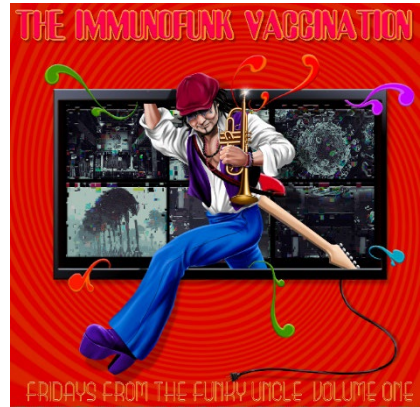
is well represented in institutional collections ranging from the San Francisco Museum of Art to the Museum of Modern Art, and reproduced in the seminal treatise on the subject, the ART OF ROCK. This



FB-5 Poster (2022)

is free art for the people: We distribute a free edition of about 8,000 standard-edition posters from our floats and a 150-poster signed and numbered edition.

We recently produced and pressed 5,000 unit run R&B,



Funk, and Soul LP, THE IMMUNOFUNK VACCINATION: FRIDAYS FROM THE FUNKY UNCLE VOLUME ONE, featuring the Funky Uncle All Stars, Cha Wa, Erica Falls, Sam Price & the True Believers, Russell Batiste & Friends, Joe Krown Trio featuring Walter Wolfman Washington & Wayne Maureau, the New Orleans Suspects, John Papa Gross, and the Brass-a-Holics. All of the tracks were recorded live at the Funky Uncle. The album also features new cover art, a double-sided insert poster, and a download code. The albums were distributed free from the





# Promoting the Funk Arts

Fat Bankers' floats during Mardi Gras 2022, making it the most desirable throw in Carnival.



The album provided us with a means of

promoting New Orleans's Funk Arts, while also assisting those behind the music, such as recordists, mixers, and artists, with an opportunity to practice their craft—all during the Pandemic when work was in short supply.

We are also well-known for the sartorial



style we bring to Funk. Each year our socks feature the

headlining musician at the Thursday night **Funkstication Jam**. The socks were inspired



by George Porter, Jr., who sported good ole tube socks and the thick-waist-band coaches shorts during a concert we attended at

the Rock n' Bowl. That inspired us to proclaim that one day we would have socks that matched George's Funkatude. It took about two decades but George, his own self, was depicted on that first run of socks. We have since featured Maceo Parker, the New Orleans Suspects, an Art Neville Tribute (featuring George Porter, Leo Nocentelli, Staton Moore, and CR Gruver), Leo Nocentelli, and George Clinton and Parliament Funkadelic.



# Relieving the Distressed

The Fat Bankers' believe in doing good while having fun. Our Mardi Gras operations substantially underwrite the work of Grace at the Green Light, a New Orleans charity serving the homeless. Grace believes in serving the homeless



in a loving manner that embraces the human spirit. Grace helps the homeless by locating their family or friends, by reunifying them, by providing the social-work services that medical or socialization circumstances might require, by funding the travel costs of reunification, and by arranging for after care. Grace finds that only three percent of those returned to family or friends are again homeless at the three-month

follow-up. Grace has thus far sent several thousand individuals home to their family and friends. Grace has also exported this program to several other large cities, such as Nashville and Washington, DC, where the programs are thriving.

Grace also provides meals and water for the homeless. Water, in fact, is a key need for the homeless, especially in hot climates, like New Orleans, so Grace has innovated with Hydrate NOLA. Grace has



installed six hydration stations across New Orleans and has firm plans to install more. Grace provides the homeless with plastic water bottles that can be used indefinitely. Grace provides us, too, with volunteer opportunities, such as staffing meal service.



# Relieving the Distressed



Our **Live from the Funky Uncle** concerts have raised over \$850,000 and

distributed it to more than 900 musicians and gig workers in need. Past performers are a who's who of the music world and many of them are set out above.



In addition to serving those in need, this mission preserves our musical heritage through recorded concerts and follow-on interviews. Among the music-history treasure trove we preserved are stories about writing, recording, and meaning of *Hey Pocky Way*; *Big Chief*; *Ain't No Use*; theory of The One; Earl King's and George Davis's influence; and origins of New Orleans R&B and Soul.



We also join with the Krewe of Tucks in its charitable endeavors, funding half the cost of a rehabilitation room at Children's Hospital and contributing to Krewe De Camp, Magnolia Community Services, and the ALS Association, for example.



The Fat Bankers', finally, bring music to the people. The Funky Uncle is a mobile bandstand, and we bring it and Funk bands, such as Soul Project, to underserved communities. This is, we feel, an important mission because music builds bridges and brings joy to peoples' lives.



# Goods, Services & Tariff

Mardi Gras with the Fat Bankers' is turnkey experience; your sole responsibility is to show up and have fun because all the work is taken care of. The tariff includes the following and may be paid in a monthly payment plan:

## Tariffs:

Regular: \$ 3,300 (2025 rate)

Early Freak: \$3,200 sign up by May 31 and \$750 deposit

Young Freak: \$2,300 each for 3 under 35 riding in 2 spots with \$750 each deposit

## Includes:

- Krewe of Tucks annual dues and minimum throw order (beads, plungers, etc.)
- All additional, custom Fat Bankers throws you'll need already loaded on floats
- Quality costume
- Lunch prior to parade
- Ice on float
- Krewe of Tucks Coronation Ball (party to coronate King and Queen Tucks)
- Stately Procession (second line) with Rebirth Brass Band and throws
- *Le Fete de Banquiers Gras* (pre-lunch cocktails, gourmet lunch, and wine)
- on Friday before Mardi Gras
- Fat Banker **Funkstication Jam** and Mardi Gras Funk Music Festival with nationally known acts
- Sunday crawfish boil
- Krewe of Tucks Mardi Gras Parade
- Krewe of Tucks Extravaganza
- Custom socks(!)
- Fat Bankers **Funkstication Jam** poster by nationally known artist
- More than 200 of the funniest characters that make the Fat Bankers' "richer than a mofo"





# Goods, Services & Tariff

## Terms & Conditions

Dues are not refundable; however, a rider may transfer their position to another person. The Fat Bankers' will also seek to sell a rider's position for them and then provide the proceeds of the sale to them. In the event a person is unable to participate but has paid dues, the Fat Bankers will use its best reasonable efforts to make accommodations for those payments, or a percentage thereof, to permit the person to participate in the succeeding year. Such an accommodation can be made for the succeeding year only.

Neither the Fat Bankers' nor the Krewe of Tucks is responsible for cancellations or under-performance due to *force majeure*, including but not limited to acts of God (such as, but not limited to, fires, explosions, earthquakes, drought, tidal waves and floods); war, hostilities (whether war be declared or not), invasion, act of foreign enemies, mobilization,

requisition, or embargo; rebellion, revolution, insurrection, or military or usurped power, or civil war; contamination by radioactivity from any nuclear fuel, or from any nuclear waste from the combustion of nuclear fuel, radioactive toxic explosive, or other hazardous properties of any explosive nuclear assembly or nuclear component of such assembly; riot, commotion, strikes, go slows, lock outs or disorder, unless solely restricted to employees of the Fat Bankers; or acts or threats of terrorism. In the event of a cancellation or an under-performance the Fat Bankers will endeavor to accommodate inconvenienced riders to the extent feasible and practicable given the circumstances.

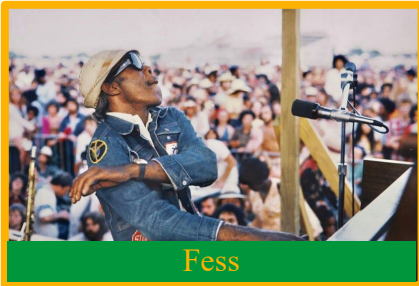


Sad chicken ... no more Mardi Gras



# Funk: Birthed in New Orleans

The Funk Arts is one of several ways that manifest New Orleans's vitality and importance to the music world. The origin of Funk is found in the polyrhythms of Congo Square, located in Louis Armstrong Park. Congo Square, originally *Place Congo*, was the only place where enslaved persons could gather, usually on Sunday, the typical day off under the 1724 *Code Noir*. Music, dance, and crafts, in turn, were a natural expression of the enslaved persons' humanity during those gatherings.



Fess

*Place Congo*, like so much of New Orleans, was a gumbo of cultures with instruments, songs, dances, syncopations, and crafts of different African and European cultures creating a unique *mélange*. Composers, musicians, and dancers amalgamated the polyphony and -rhythms into new compositions while craftsmen took visual clues from the multitude of cultural influences. As enslaved individuals, freedmen, and freemen of color, as well as visitors to *Place Congo*, took what they learned there across the Nation, the melded

musical forms influenced the music of those places. Later, Jazz and a unique Blues style, both birthed in the Crescent City, added further layers of musical influence on American and world music.

By the late 1940s Dave Bartholomew (composer for New Orleanian Fats Domino) and Professor Longhair (*né* Henry Roeland Byrd) were incorporating Afro-Cuban into the proto-Rhythm and Blues (R&B) forming at the time. Professor Longhair, in particular, “put funk into music ... Longhair’s thing had a direct bearing ... on a large portion of the funk music that evolved in New Orleans,” according to the Night Tripper, Dr. John (*né* Malcolm John “Mac” Rebennack, Jr., a former Rex page). That influence was not felt only in New Orleans but throughout the Nation as James Brown’s converted his style from shuffle rhythms and ballads to funkier soul, which required the New Orleans Funk timing that the



The Night Tripper



# Funk: Birthed in New Orleans

Godfather learned from New Orleanian musicians. James Brown, in turn, influenced numerous other artists, such as George Clinton and Parliament Funkadelic, Bootsy Collins, Maceo Parker, Fred Wesley, Sly Stone, and the Isley Brothers.

At the same time, Allen Toussaint recognized the talent of Art Neville, George Porter, Jr., Leo Nocentelli, and Zigaboo Modeliste, hiring them at his Sea-Saint Recording Studio as his studio musicians, where they feature prominently on such classics as Robert Palmer's SNEAKIN' SALLY THROUGH THE ALLEY. They soon began recording for Toussaint and touring as The Meters, all the while Allen Toussaint recorded and toured under



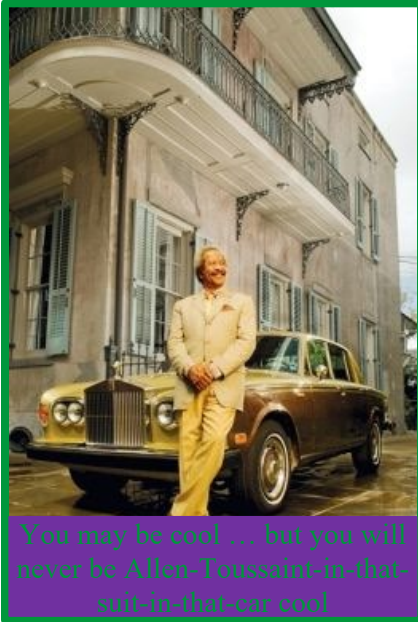
The Meter-men Festing

his own name (SOUTHERN NIGHTS) and simultaneously recorded and produced some of the most famous albums of all time, including Labelle's NIGHTBIRDS (*Lady Marmalade*), Paul McCartney and Wings's VENUS AND MARS (*Listen to What the Man Said*), Dr. John's DESITIVELY BONAROO (after which the Bonaroo Festival is named and on which (*EverybodyWanna Get Rich*) *Rite Away* appears), The Meters's Rejuvenation (*Hey Pocky A-Way, People Say, It Ain't No Use, and Africa*), among many others. The export of the New Orleans



Fess's Bust on Funky Uncle

sound through musician touring and artists coming to the Crescent City to record served as a feedback loop that enforced, enhanced, and evolved the prior learning and influence the City's music provided.



You may be cool ... but you will never be Allen-Toussaint-in-that-suit-in-that-car cool





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Call Sibull!!

