

THE LAS VEGAS LGBTQ+ TRAVEL GUIDE

Q VEGAS Festivals



**WELCOME TO
VEGAS, NOW
TRY TO KEEP UP:
SHOWGIRLS
PARODY IS PURE
SENSORY
OVERLOAD**





Photo Courtesy Majestic Repertory Theater

With a proud publishing legacy that dates back to 1978, QVegas has been at the heart of Las Vegas' LGBTQ+ community for over four decades. What began as a grassroots newsletter has evolved into a dynamic weekly publication that informs, celebrates, and amplifies queer voices across Southern Nevada. QVegas is available in print at over 30 LGBTQ+ establishments, community nonprofits, and partner advertiser locations, making it a vital part of the local scene.

Beyond the printed page, QVegas connects with readers through a robust digital presence—on the web, across all major social media platforms, in our dedicated iOS app, and through weekly email blasts that keep the community in the know. Our coverage spans nightlife, entertainment, politics, health, advocacy, and the everyday stories that make up the diverse LGBTQ+ experience in Las Vegas.

As an advertiser-supported publication, QVegas is the most effective way to reach LGBTQ+ locals and visitors alike—offering unparalleled access to one of the city's most loyal and engaged audiences. In an era where equality rights are under attack nationwide, QVegas stands as a strong and unwavering community partner, committed to visibility, representation, and celebrating the power of queer voices.

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Showgirls, Big Wedding Dates, Grammy Moments, and a Fresh Drag Race Cast: Let's Go!

This issue is Las Vegas at full volume—bold, glittering, and completely unbothered—and we're starting where the sequins do the most damage: Showgirls. If you've ever watched that infamous 1995 spectacle and thought, "This is absurd... and also kind of brilliant," you're ready for our feature on "Showgirls: An Unauthorized Musical Parody" at Majestic Repertory Theatre. The production doesn't just wink at the source material—it commits, with neon-bright staging, fearless comedy, and an original score that turns camp into a craft. What makes it work isn't only the punchlines; it's the precision. This cast understands the assignment: honor the chaos, sharpen the satire, and still let the human moments land. In a city built on spectacle, it takes real talent to make spectacle feel fresh again.

From the stage to the chapel: with Valentine's Day right around the corner, we also dig into what keeps Las Vegas on top as the Wedding Capital of the World—and why 2026's "magic dates" are already turning into a booking sprint. Whether you're planning a quick, iconic elopement or a full resort production with every bell and whistle, timing matters. If the date is cute, the demand is cuter. Consider this your friendly reminder to lock it in early, before your dream becomes someone else's confirmed reservation.

Then it's on to the Grammys, where the night delivered the kind of pop culture fuel our community loves: headline moments, big swings, and plenty to debate the next morning. From chart-dominating stars to the dance and electronic lanes staying delightfully off-center, the show proved—again—that queer audiences aren't just watching culture happen. We're often the ones deciding what hits, what lasts, and what becomes the next shared reference point.

And of course, we finish in the Werk Room: RuPaul's Drag Race Season 18 is here with a fresh cast, fresh energy, and the familiar promise that someone will read, someone will cry, and someone will absolutely turn it out. If you're watching from Vegas, you've got a home base: the weekly viewing party at Gipsy, hosted by Mirage. Bring your friends, bring your opinions, and bring the kind of applause that says, "Yes—this is still our sport."



Russ White & Garrett Pattiani
Publishers, QVegas & QLife Media



View this week's horoscopes at qvegas.com/horoscopes-are-a-drag.



ARIES

FEBRUARY 2026

Darlings, gather 'round and let Mama serve you some Valentine's realness! Get ready to strut your fabulous stuff and let those hearts flutter. Love is in the air like a cloud of glitter, and honey, you're the star of this romantic runway! Remember to love yourself first, because you're the fiercest queen of them all. Whether single or taken, make sure to sprinkle that sparkle and love everywhere you go, sugar! Now sashay away with love! 💖

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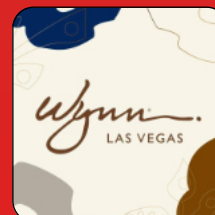
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BOX OFFICE

SHOW OF THE WEEK

POTTED POTTER

Recently celebrating its 5 years on the Las Vegas Strip, **Potted Potter: The Unauthorized Harry Experience** is a comedic stage show by Daniel Clarkson and Jefferson Turner, condensing all seven Harry Potter books into 70 hilarious minutes. The parody, suitable for ages six and up, features a live game of Quidditch and appeals to both ardent fans and newcomers. The show has received critical acclaim globally, praised for its humor and ability to engage audiences of all ages. It continues to tour internationally, offering a fun, fast-paced, and affectionate spoof of the beloved series.



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DRAG BRUNCH



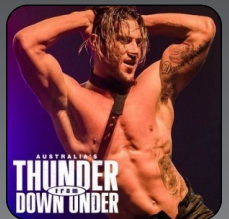
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BRUNCH



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THUNDER FROM DOWN
UNDER



ATOMIC SALOON SHOW



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AT THE SPHERE



CARROT TOP



MAD APPLE



ZOMBIE BURLESQUE



CHASE BROWN



AWAKENING



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WOW - THE VEGAS
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MANILOW 2026



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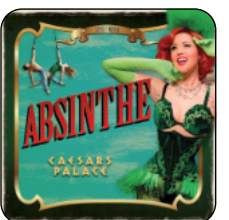
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VEGAS! THE SHOW



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Halftime, But Make It Gay:

Bad Bunny, Gaga, and Ricky Turn the Big Game Into a Cultural Reset

Sunday's Super Bowl LX at Levi's Stadium in Santa Clara wasn't just a football game—it was a three-act mini-festival about identity, spectacle, and who gets to be "America" on the biggest stage in the country. From the opening guitars to the halftime theater, the night's performances carried a through-line that felt especially loud to LGBTQ+ viewers: visibility doesn't always arrive wearing a rainbow cape. Sometimes it shows up in a navy suit, an ASL interpreter, a Spanish-language chorus shouted into the sky, and a pop star cameo that turns the whole field into a dance floor.

The pregame musical slate set the tone: polished, high-wattage, and culturally intentional. Charlie Puth handled "The Star-Spangled Banner," Coco Jones delivered "Lift Every Voice and Sing," and Brandi Carlile took "America the Beautiful" and made it feel personal—like a letter you keep rewriting because you're still trying to believe in it. Carlile's performance landed with extra weight because it didn't pretend the country is already finished becoming itself. She leaned into tenderness rather than bombast, and the inclusion of American Sign Language interpretation by Julian Ortiz made the moment feel more expansive—patriotism as something you can share, not something you gatekeep. For queer audiences who've spent lifetimes being told to "love it or leave it," Carlile's presence read as a third option: love it 'enough' to demand better.

Then came Green Day, dropping into a medley rooted in "American Idiot"—an era-defining album for anyone who grew up learning politics through protest songs and late-night MTV. Even if the band kept the

sharpest edges slightly sanded for broadcast, there was still something deliciously subversive about hearing that familiar bite in the minutes before the NFL's most corporate spectacle. For LGBTQ+ viewers, Green Day has always been a reminder that mainstream doesn't have to mean sanitized. The band's energy functioned like a palate cleanser before the pageantry—proof that a little mess, a little critique, and a little sweat still belong on the field.

But halftime is where the night turned from "big show" to "big statement." Bad Bunny's Apple Music halftime performance played like a love story to Puerto Rico and to the broader Latinx diaspora—part block party, part stage musical, part cultural thesis. Visually, it was maximalist and cinematic—sets shifting like scenes, choreography that moved in waves, and symbolism that didn't ask permission to take up space. And that's exactly why it clicked for queer audiences: it wasn't just entertainment; it was self-definition at scale.

Bad Bunny didn't merely headline—he curated a community. The guest appearances (including Lady Gaga and Ricky Martin) amplified the sense that this halftime show wasn't built around a single star so much as a shared stage. Gaga's presence in particular landed like a wink to the millions of LGBTQ+ fans who treat her as both pop icon and emotional support glitter. When she shows up, it's never just a cameo—it's a signal flare: the weird kids are invited, too. And Ricky Martin's inclusion carried its own generational weight, bridging eras of Latin pop stardom with a reminder that queer Latin excellence isn't a niche; it's foundational.

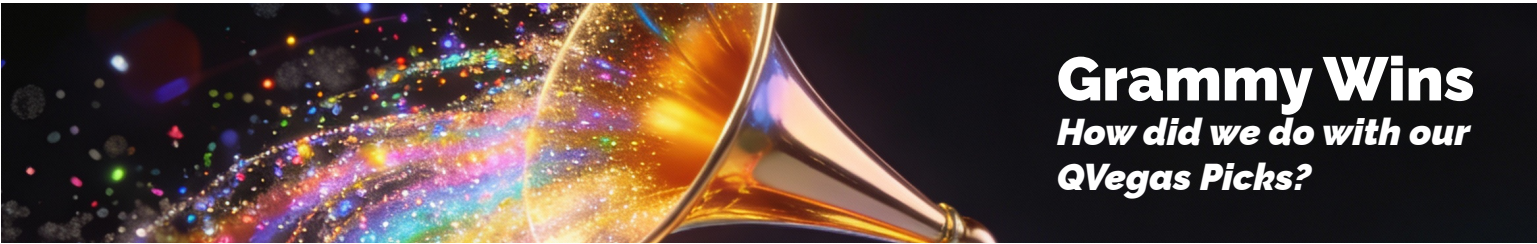
One of the most queer-coded joys of the

night was how the halftime show refused to translate itself down for anyone. Multiple outlets noted the Spanish-forward set as historic in its own right, and the overall message—ending on unity across the Americas—felt like a direct rebuttal to the idea that "American" has only one language, one look, one story. That's the thing LGBTQ+ viewers clock instantly: the politics aren't always in the lyrics. Sometimes they're in the simple audacity of taking the center and not shrinking.

And yes, it was also just "fun". There were spectacle beats designed to become instant group-chat gifs—big choreography, big reveals, and the kind of theatrical pacing that understands the halftime show is basically drag adjacent: costume, concept, emotional arc, then a mic-drop exit. Even the night's broader presentation—ASL on the broadcast moment, the crossover of genres, the embrace of cultural specificity—felt like the NFL inching, however imperfectly, toward a bigger tent.

Super Bowl LX's performances didn't hand LGBTQ+ viewers a single "pride moment" to clip and move on. Instead, it offered something more lasting: a night where queerness could be present without being the only headline. Brandi Carlile turned patriotism into a question you're allowed to ask out loud. Green Day reminded us that disruption still belongs in the mainstream. Bad Bunny made halftime feel like a cultural homecoming—one with room for everyone who's ever been told they're "too much."

And that, honestly, is the dream: not just representation, but ownership. Not just being included, but being undeniable.



Grammy Wins

How did we do with our QVegas Picks?

Under the lights at the 68th annual Grammys in Los Angeles, the biggest story for LGBTQ+ fans wasn't just who won — it was **what kind of night it was**: pop maximalism, dance-floor art kids getting their flowers, and a few very pointed moments of cultural resistance woven into the celebration.

Bad Bunny's Album of the Year win felt like a cultural (and linguistic) victory lap

The night's top prize, Album of the Year, went to Bad Bunny for DeBí TIRAR M&S FOToS — a win that landed with particular force for queer Latinx listeners who've long treated his catalog as both party fuel and permission slip to be complicated in public. It's a recognition that Spanish-language pop isn't a "specialty lane" — it's the main freeway.

The ceremony carried visible political undercurrents, with moments framed as anti-ICE sentiment and winners using the stage to make points beyond music. In LGBTQ+ spaces — where chosen family, migration, and safety are not abstract topics — that context matters. The Grammys weren't just congratulating excellence; they were (at least occasionally) acknowledging the world outside the arena.

Kendrick and SZA turning "Record of the Year" into a moment

For Record of the Year, Kendrick Lamar and SZA won for luther — and the presentation itself was pure queer-icon theater: Cher, fresh off a Lifetime Achievement moment, handing the night's most mainstream trophy to two artists whose work has consistently pushed boundaries.

Billie Eilish wins Song of the Year — and the sad-girl cathedral gets its hymn

Song of the Year went to Billie Eilish and

FINNEAS for WILDFLOWER, which continued the night's theme: intimacy can be arena-sized if the writing is sharp enough.

Billie's work has long lived in the Venn diagram of queer-adjacent fandoms — the kids who grew up online, the kids who built identity from playlists, the kids who learned feelings are allowed. A major "songwriting" win isn't just industry validation; it's a nod to the kind of emotional world-building that LGBTQ+ listeners often treat as survival skill.

Best New Artist goes to Olivia Dean — a classic "watch this space" moment

The Grammys' Best New Artist went to Olivia Dean, with the moment made even more pop-cultural by the handoff: she accepted the award from Chappell Roan.

Even if you're still catching up, this is exactly the kind of Grammys move that queer audiences clock early: a rising artist with real vocal chops, real taste, and a trajectory that feels more "career" than "viral moment." It's not a coronation — it's a spotlight being aimed before the rest of the world fully notices.

Gaga's pop-field domination: camp wins, dance wins, the fans win

If you want a clean "LGBTQ+ joy" headline, here it is: Lady Gaga won Best Pop Vocal Album for MAYHEM.

And she doubled down in the dance-pop lane, taking Best Dance Pop Recording for Abracadabra — a title that sounds like it was designed specifically to be screamed in a club bathroom mirror at 1:47 a.m. Gaga's wins read less like a comeback and more like a reminder: queer pop isn't a "genre," it's an infrastructure. It's the system that teaches a community how to celebrate itself loudly.

Dance/electronic stayed weird (compliment)

In the categories that tend to mirror nightlife culture most directly, the Grammys made some choices that will play well in queer spaces.

FKA twigs won Best Dance/Electronic Album for Eusexua — a win that feels like a love letter to the art kids, the fashion kids, the after-hours kids. Meanwhile Tame Impala took Best Dance/Electronic Recording for End Of Summer.

R&B with heart — Kehlani's win lands where it should

One of the most warmly received wins for queer fans came in R&B: Kehlani won Best R&B Performance for Folded.

For LGBTQ+ listeners, Kehlani's catalog has always been more than "good songs" — it's emotional representation that doesn't flatten desire into clichés. Seeing that recognized on a major stage felt less like a surprise and more like something finally catching up to reality.

Broadway got its moment, too

The night also delivered for theater gays: Best Musical Theater Album went to Buena Vista Social Club (Original Broadway Cast). It's a category where "winning" often means "getting discovered by people who don't already live in Playbill-land," and that's always a fun ripple effect.

A final note: Trevor Noah's goodbye lap

Host Trevor Noah closed out what the show framed as his final turn at the Grammys — and for once, an awards-show "era ending" actually felt real. The vibe of the night (glamour + edge, joy + reality) is exactly the balance queer audiences tend to demand: celebrate us, but don't pretend the world is fine.

Let's just say the QVegas crystal ball was **serving looks**, not **serving accuracy**. We went 7-for-16 — which is a perfectly respectable batting average if you're swinging a feather boa instead of a spreadsheet — and honestly, we nailed the categories that matter most to the gays with functioning playlists: Gaga in Pop Vocal Album, "Abracadabra" in Dance Pop, FKA twigs in Dance/Electronic Album, Kehlani in R&B, and even the full-on Broadway diva moment with "Defying Gravity." The top three, though? Honey. Record, Album, and Song said "thank you for your imagination" and promptly walked right past our table like we were trying to hand them a flyer on the Strip. Still: we didn't lose — we simply curated a more fabulous alternate reality.

Category	QVegas Pick	Actual winner	Result
Record of the Year	Abracadabra — Lady Gaga	luther — Kendrick Lamar with SZA	✗
Album of the Year	MAYHEM — Lady Gaga	DeBí TIRAR M&S FOToS — Bad Bunny	✗
Song of the Year	"Abracadabra" — Lady Gaga, Henry Walter & Andrew Watt	Wildflower — Billie Eilish	✗
Best New Artist	Lola Young	Olivia Dean	✗
Best Pop Solo Performance	The Subway — Chappell Roan	Messy — Lola Young	✗
Best Pop Duo/Group Performance	Defying Gravity — Cynthia Erivo & Ariana Grande	"Defying Gravity" — Cynthia Erivo & Ariana Grande	✓
Best Pop Vocal Album	"MAYHEM" — Lady Gaga	"MAYHEM" — Lady Gaga	✓
Best Dance/Electronic Recording	SPACE INVADER — KAYTRANADA	End of Summer — Tame Impala	✗
Best Dance Pop Recording	"Abracadabra" — Lady Gaga	"Abracadabra" — Lady Gaga	✓
Best Dance/Electronic Album	EUSEXUA — FKA twigs	"Eusexua" — FKA twigs	✓
Best R&B Performance	"Folded" — Kehlani	"Folded" — Kehlani	✓
Best R&B Song	"Folded" — (Kehlani)	"Folded" — (Kehlani)	✓
Best Rap Performance	Anxiety — DoeChii	Chains & Whips — Clipse (feat. Kendrick Lamar & Pharrell Williams)	✗
Best Rap Album	"GNX" — Kendrick Lamar	"GNX" — Kendrick Lamar	✓
Best Traditional Pop Vocal Album	Who Believes In Angels? — Elton John& Brandi Carlile	A Matter of Time — Laufey	✗
Best Musical Theater Album	Gypsy — 2024 Broadway Cast	Buena Vista Social Club — Original Broadway Cast	✗



The Cult of Showgirls Comes Home: Majestic Repertory Goes Big, Bold, and Unapologetic

Las Vegas has never been subtle about its desires. It's a city built on reinvention, neon, and the kind of ambition that can sparkle—or scorch—depending on who's holding the spotlight. So it feels almost inevitable that *Showgirls: An Unauthorized Musical Parody* is planting its stilettos right where the original film lives in the cultural bloodstream: on a Vegas stage, for a Vegas audience, with the volume turned all the way up.

Showgirls: An Unauthorized Musical Parody at Majestic Repertory Theatre is a high-voltage Vegas stage riff on the infamous 1995 film, delivered with relentless pace, bold physical comedy, and a clear love for the cult classic's chaos. The production leans into camp and satire while keeping the story anchored in recognizable themes: ambition, reinvention, backstage power plays, and the messy pursuit of fame.

The cast commits fully to larger-than-life characters, shifting quickly between heightened emotions and sharp comedic timing. Staging and design emphasize an electric, neon-forward atmosphere that keeps the action moving and the energy constant, with choreography and staging choices that intentionally push the show into unhinged territory. The score is original and genre-hopping, built to feel like a mash-up of pop eras filtered through musical theater, with recurring musical ideas that tie the mayhem together.

The overall experience is fast, dense, and

unapologetically adult, with humor that skews bold and physical and a tone that invites audiences to laugh at the spectacle while still recognizing the human vulnerabilities underneath. It's a distinctly Vegas night out: sensory, outrageous, and built for viewers who want their theater loud, wild, and fearless.

The production promises an evening that doesn't simply wink at camp—it embraces it, body-checks it down a staircase, then sings about it with full-throated glee. And if the cast's impromptu, chaotic little sit-down is any indication, this show isn't here to politely "pay tribute." It's here to detonate—lovingly—every outrageous beat of the *Showgirls* mythology, while still finding the bruised humanity underneath the glitter.

QVegas caught up with the cast in the kind of unplanned, caffeinated burst of conversation that feels very Majestic and very Vegas: half rehearsal room pulse-check, half group therapy, half comedy roast. Somewhere between giggles and existential truth bombs, the performers laid out exactly what audiences can expect: big laughs, bigger choices, and a surprisingly sincere heart beating beneath the rhinestones.

Fear, thrill, and "what have I done?"

If you're taking on *Showgirls* material, you don't get to be casual about it. Everyone in that world is iconic—sometimes for the reasons the filmmakers intended, sometimes for reasons the internet lovingly

refuses to let die. And for Kady Heard, who plays Cristal Connors, the casting moment came with a very specific cocktail of emotion.

"Fear," she admitted, because Cristal is "so beloved" by anyone who knows the film even a little. But the fear is threaded with lived-in confidence. Heard has been a Vegas showgirl for 17 years, and she spoke with the kind of honest weariness that only people who've danced under lights night after night can translate. That experience, she said, makes the role feel not just fun—but right. "I think it's gonna work out," she shrugged, as if daring the universe to disagree.

Across from her, Elaine Hayhurst, stepping into the role of Nomi Malone, radiated the opposite energy: pure, gleeful combustion. "Incredible excitement," she said. "Where else do you get to be so ruthless and play all the different emotions out of ten—crying, yelling for no reason?" She called Nomi "one of the most fun and juicy characters a lady could play," and honestly, you could hear the cackling fanbase across town nodding in agreement.

This is the first big takeaway: the cast isn't approaching parody as something smaller than "real acting." They're treating it like a license to go bigger—and then go bigger again—while still keeping the characters emotionally legible. Camp, yes. But not hollow.

The cult classic that never left Vegas

For some performers, *Showgirls* is a rite of

passage. For others, it's a Vegas homework assignment you cannot fail without consequences.

Jeffrey Dubey, who plays Zack Carey, admitted he hadn't actually seen the movie until about a week before his audition. "When I told people that I hadn't seen it, I was almost crucified," he laughed, adding that he'd only moved to Las Vegas a little over a year ago. But once he fixed that "problem," he understood why locals clutch the film so fiercely. Being part of a stage parody, he said, feels like stepping into a piece of Vegas lore.

Meanwhile, Erik Amblad, who plays Mama Bazoom / Tony Moss, came with deep hometown reverence. A native Las Vegas, he described taking friends to opening night of *Showgirls* back in college, already sensing what the world would eventually learn: it was destined to become a cult classic. "Halfway through, I thought this will be our generation's cult classic," he said. The way he talked about it wasn't ironic. It was affectionate, almost devotional—like he's been waiting decades for Vegas to fully claim what *Showgirls* became.

And that's the second takeaway: this production isn't pretending it's outside the legacy. It's part of it. Vegas doesn't just host the story—it is the story.

The surprising hard part: speed, switches, and staying sharp

Parody looks effortless when it's done well—because the joke lands, the timing snaps, and the audience is too busy laughing to clock how much precision it takes.

Steffan Scrogan, who plays Al Torres / Andrew Carver, highlighted what audiences rarely understand: in shows like this, performers often play multiple roles, switching personalities and intentions at breakneck speed. The challenge isn't just memorizing lines or hitting marks; it's keeping each character distinct and funny while the show barrels forward like a sequined runaway train.

That pace, the cast repeatedly stressed, is part of the thrill. It's not a slow burn. It's Vegas: once the first beat drops, the night doesn't stop until the lights go out.

Camp with a pulse: finding the human underneath

The smartest thing about *Showgirls*—and the reason it's survived for decades—is that beneath the notorious lines and the internet-famous moments, it's still a story about hunger. Hunger for success. Hunger for validation. Hunger for escape. That kind of desire is always relatable, even when the characters are behaving like cartoon villains.

Hayhurst spoke about bringing humanity to Nomi without shrinking the character down. She described herself as naturally over-the-top, someone who's always had "huge emotions," and said the trick is remembering that those big reactions

come from real places: bruises, history, trauma, insecurity. "We're all reacting out of our own past experiences," she said. Parody doesn't erase that—it can actually underline it, because it allows the performers to externalize what most people try to hide.

Amblad echoed that emotional undercurrent in a different way: he wasn't surprised the characters are vulnerable, but he was surprised by how vulnerable the performers become in the process—especially with a brand-new, evolving script. "Trying to find sanity in the chaos and fun in the chaos," he said, has been both exciting and a little gobsmacking.

A brand-new score in a blender of genres

One of the most exciting reveals from the conversation: this isn't jukebox nostalgia. The show features an original score, and composer James E. Edwards described the musical approach with the kind of specificity that makes theater nerds lean in.

The songs, he said, genre-hop like a mixtape from the late '80s through the early 2000s—then get tossed into a blender with musical theater. Each number stands on its own stylistically, but recurring themes and motifs stitch the experience together so it still feels like one cohesive ride. In other words: you're not just getting jokes; you're getting craft.

That matters, because the material demands a soundtrack that can match its chaos without collapsing into it. If the music can carry both satire and sincerity, the show can do more than spoof—it can sing its way into something memorable.

"Go bigger" — and then bigger than that

Because this is a premiere script in performance, the cast described the process as a rare kind of luxury: they're effectively workshoping it in real time. Heard said lines and scenes have shifted constantly—rewritten, sharpened, escalated—to make moments funnier or clearer. "You never get to do that," she said. And you could feel the cast's excitement: this isn't a museum piece. It's alive. It's being built for this audience, this city, this moment.

Perhaps the most telling comment came when Heard said the company realized they had to go "so much bigger than we thought we were going to" to match the outrageous energy of the source material. That's not just about volume. It's about



committing. In parody, halfway choices die onstage. This cast is choosing all the way.

Vegas, distilled

Because the story is set in Las Vegas—and the show is being performed in Las Vegas—I asked what feels most "iconically Vegas" about this version.

Hayhurst answered instantly: strip club energy. Dubey shouted out a local rite of passage: getting harassed by the card-slitting clickers on the Strip. But the deeper answer, the one that landed as the room settled for a second, was the idea of Vegas as reinvention central. Nomi comes here to become someone new, and whether you arrived yesterday or you've been here your whole life, that storyline hits. Vegas is full of people who have rewritten themselves—sometimes bravely, sometimes desperately, often with lashes on.

And then there's the warning.

Is there any reason not to sit in the front row? The cast grinned like people who know exactly what they're doing. If you don't want to be covered in "mysterious liquids," maybe don't. If you don't want to be touched physically or spiritually, definitely don't. And if you're easily offended? This may not be your show.

But if you're the kind of person who believes laughter is a survival skill—and that Vegas is at its best when it's gloriously unhinged—then *Showgirls: An Unauthorized Musical Parody* sounds like a perfect night out. It's loud. It's relentless. It's ridiculous. And, somehow, it's honest.

Majestic Repertory Theater has never been afraid of bold choices. This one looks like it's about to strut into town, flip the bird to subtlety, and remind us all why *Showgirls* refuses to die: because desire—messy, hungry, hilarious desire—never goes out of style.

Showgirls: An Unauthorized Musical Parody runs through March 1, 2026 at Majestic Repertory Theater in Las Vegas. Tickets are available through Majestic's online ticketing page.

Bellagio's Lunar New Year Conservatory Goes Full "Year of the Horse" — and Yes, You Can Eat Inside It



If your February needs a little extra sparkle (and a lot more gold), Bellagio Conservatory & Botanical Gardens is leaning all the way in. The resort's Lunar New Year installation is now open through February 28, 2026—an immersive, camera-hungry celebration of the Year of the Horse, designed by Ed Libby alongside Bellagio's horticulture team.

The show is built like a walk-through wish for momentum and good fortune, and it's doing the most—in the best way. In the West Bed, three brilliant gold horses take over the scene, representing ambition, strength, and that "unstoppable" energy we all want to borrow heading into spring. They're flanked by watchful Fu Dogs, while a cascading waterfall and jade pagoda bring the whole moment back down to earth—grounded, but still dramatic. Overhead, glowing firecrackers light the Conservatory with a festive punch that feels like a countdown you can stroll through.

Up north, Bellagio introduces Ajla the Cheerful Child, crafted from thousands of preserved roses and seeds, juggling golden coins like she's casually manifesting your rent getting paid on time. Floral petals spell "Gung Hay Fat Choy," turning the bed into a literal living greeting for prosperity, while lanterns and blossoms build out a warm red-and-gold glow that practically begs for a slow pan video.

The East Bed is where the wealth vibes go maximal: Caishen, the revered God of Wealth, stands amid shimmering coins, gold ingots, and a radiant money tree—an entire set designed to say, "abundance lives here." To the south, playful pandas and kids tumble through bamboo groves under glowing lanterns, with gold dragons adding protection and wisdom over a tranquil koi pond. It's equal parts charm and spectacle—soft romance meets Vegas-scale craft.

And then there's the main-character upgrade: The Garden Table, a one-of-a-kind dining experience set "inside" the

Conservatory. For Lunar New Year, it's hosted in an elegant tea pavilion with a special meal from Noodles. Lunch is \$118.88 per person, dinner is \$158.88 per person—lucky-number pricing that feels perfectly on theme. Reservations are required; book by phone at 702.693.7075 or online.

If you want to take the celebration beyond Bellagio, MGM Resorts International also spotlights a dragon and lion dance at ARIA Resort & Casino on Friday, February 20 at 6:30 p.m. performed by Yau Kung Moon, known for its gold uniforms and internationally recognized routines.

Bottom line: whether you're doing a Valentine's-season date night, a post-brunch wander, or just chasing a little good luck with your best outfit and your phone fully charged, Bellagio's Year of the Horse Conservatory is the kind of free, fabulous Las Vegas moment that doesn't ask for much—just that you show up and let it wow you.





Las Vegas Calls Its Shots: The Wedding Capital's Hottest "I Do" Dates for 2026 — Just in Time for Valentine's Season

With Valentine's Day practically around the corner, love is already in the air across Las Vegas—and not just in the candy-aisle, heart-shaped-box sense. In a city that's built an entire economy around romance, spectacle, and the thrill of saying "yes" on your own terms, the Office of the Clark County Clerk is once again doing what Vegas does best: predicting the next wave of big wedding dates before the rest of the world catches on.

Las Vegas has long been branded the Wedding Capital of the World™, and for good reason. Whether it's a quick chapel elopement under neon, a full-scale resort ceremony with a guest list that reads like a film premiere, or a desert vow exchange framed by jaw-dropping natural landscapes, the valley's wedding industry runs year-round. The County Clerk's office has decades of marriage-license data to back up what locals already know: some dates don't just get booked—they get hunted.

And in 2026, the most in-demand days aren't only about tradition. They're about pattern, meaning, pop culture, and the little thrill of a date that looks good on an invitation and even better as a tattoo.

Why "magic dates" matter (and why Vegas loves them)

The Clerk's list for 2026 leans heavily into what many couples call "magic dates"—numerical patterns that feel fated, lucky, or just aesthetically perfect. Think 02/02/26, 03/03/26, 06/06/26, 08/08/26. These are the kinds of dates that lend themselves to cute hashtags, effortless anniversaries, and the satisfying sense that your wedding day has its own built-in story.

That story gets even louder when the calendar aligns with cultural moments: Pi Day (3/14), April Fool's Day (4/1), "420" (4/20), and a very Vegas-style nod to the city's party-meets-romance brand.

Valentine's Day: the reliable headliner

Of course, the crown jewel of wedding

season remains Valentine's Day. In 2026, February 14 lands on a Saturday—and it also kicks off Presidents Day weekend—basically a perfect storm for destination weddings. The timing matters: couples can travel without burning too many workdays, guests can make a mini-vacation of it, and Vegas has a century of muscle memory when it comes to turning love into logistics.

Valentine's Day is historically one of the most popular choices for Vegas weddings—so popular, in fact, that the region's marriage license bureau has previously noted that many of the most popular dates of all time fall on Valentine's Day itself.

So yes: if you're reading this in late January and even "thinking" about a Valentine's wedding—especially in a milestone year like 2026—you're already in the window where planning goes from "cute idea" to "book it now."

The 2026 dates most likely to bring the crowds

Here are the predicted high-demand wedding dates the Clark County Clerk's office says will draw thousands of couples to Las Vegas in 2026:

- February: 02/02/26, 02/06/26, Friday the 13th (02/13), Valentine's Day (02/14), 02/26/26
- March: 03/03/26, Friday the 13th (03/13), Pi Day (03/14), St. Patrick's Day (03/17)
- April: 04/01 (April Fool's Day), 04/20, 04/25
- May: 05/04 (May the Fourth), 05/05 (Cinco de Mayo)
- June: 06/02/26, 06/06/26, 06/26/26
- July: 07/04 (Independence Day), 07/11/26
- August: 08/08/26
- October: 10/31 (Halloween)
- November: 11/11 (Veterans Day), Friday the 13th (11/13)
- December: 12/31 (New Year's Eve)

The Clerk's office also points to history for context: the most popular wedding date in

Las Vegas remains 07/07/2007, when 4,493 couples got married—followed by 11/11/2011 with 3,122 weddings. More recently, 02/22/22 landed as one of the city's top dates ever, showing that the appetite for "once in a lifetime" numbers isn't fading—it's accelerating.

A love story that includes everyone

For LGBTQ+ couples, Vegas has always held a special place in the cultural imagination: a city where you can be glamorous, spontaneous, and unapologetically yourself. And in Nevada, marriage equality isn't just a federal reality—it's written into the state's constitution.

In 2020, Nevada voters approved the "Marriage Regardless of Gender" constitutional amendment, replacing the old language and requiring the state to recognize marriages and issue marriage licenses to couples regardless of gender—while also treating legally valid marriages equally under the law. That matters, especially in a country where rights can feel like they're always one headline away from being debated again.

It's also a reminder that the "Vegas wedding" isn't one story. It's millions of stories—same-gender couples, queer families, trans partners, straight couples, second chances, first-time vows, and everything in between—choosing a city that has built an entire infrastructure around celebrating love quickly, beautifully, and with minimal friction.

The bottom line for couples eyeing 2026

If you want one of these high-demand dates, plan like a local: lock in the essentials early, assume waits will be longer, and treat Valentine's Day weekend as the Super Bowl of weddings. In Las Vegas, love doesn't just win—it sells out.

And if your dream is a date that feels like destiny—02/02/26, 06/06/26, 08/08/26—Vegas is ready for you. Just don't be surprised if half the world had the same idea.

Meet the Season 18 Queens: RuPaul's Drag Race Returns January 2 on MTV

MTV is officially kicking off a new year of drag dominance with the cast reveal for RuPaul's Drag Race Season 18, premiering Friday, January 2. The Emmy-winning franchise returns with 90-minute episodes and a fresh roster of 14 queens ready to fight for the crown, the title of "America's Next Drag Superstar," an official makeup collaboration with Anastasia Beverly Hills Cosmetics, and a \$200,000 grand prize.

Season 18's premiere challenge is themed "Reclaim! Renew! Rejoice!"—a love letter to Drag Race history with a twist. The new queens will dig into the Drag Race vaults, pulling "leftover treasures" from seasons

past to create their own signature looks. It's part tribute, part reinvention, and the kind of fashion-meets-storytelling runway prompt that instantly separates the crafty from the merely cute. If the first episode is any indication, Season 18 is coming in with a clear message: know your herstory, honor it, and then outshine it.

And yes, the drama doesn't stop when the runway lights go down. RuPaul's Drag Race: Untucked will premiere immediately after the main episode, bringing viewers backstage for the emotional whiplash—celebration, spirals, alliances, shade, and the anxious wait for final decisions. Untucked remains the essential companion

for anyone who likes their reality TV served with a little extra tension and a lot more truth.

This year's cast is stacked with personality, polish, and wildly different drag perspectives. Miami enters the Werk Room with dynasty energy thanks to Athena Dion, a powerhouse drag mother whose family tree includes recognizable names—and Juicy Love Dion, who makes Drag Race history alongside Athena as part of the show's first-ever mother/daughter duo. Boston's Briar Blush serves pin-up glamour with a goth edge and the kind of sharp-tongued confidence that makes great TV. Ciara Myst from Indianapolis brings serious



Ciara Myst (Indianapolis, IN | @the_ciara_myst)

Indy's shapeshifting superstar, Ciara Myst fuses sci-fi, horror, fantasy, and magic into creature-driven drag. A prosthetic makeup artist with credits from Dynasty to Marvel productions, she crafts her own costumes and transformations. Equal parts eerie and ethereal, Ciara aims to haunt and mesmerize.



Darlene Mitchell (Los Angeles, CA | @itsdarlenebtw)

A country-camp queen with soap-opera glam, Darlene Mitchell mixes Midwestern trailer-trash sparkle with big hair attitude. Originally from Greentown, Indiana, she once performed as "Trash." After a five-year hiatus, she's returning to the stage to see if Drag Race can reignite her fire.



DD Fuego (New York, NY | @ddfuego)

Born in Monterrey, Mexico, DD Fuego delivers runway-ready looks with heat, humor, and precision—no tired clichés required. A former production designer for TV and off-Broadway, she's moved from backstage to center spotlight. Expect maximum impact, high polish, and performances that leave only smoke.



Kenya Pleaser (Sumter, SC | @kenyapleaser)

Southern charm meets unstoppable "auntie energy" in Kenya Pleaser. A celebrated Lizzo impersonator, she mixes heart, humor, curves, and high-voltage performances that keep crowds on their feet. Her name says it all—can you please her? Only if you can handle the confidence and attitude.



Mandy Mango (Philadelphia, PA | @mandyy.mango)

Philly's favorite fruit, Mandy Mango serves kooky, conceptual drag with bright, playful flair. By day she's a nurse specializing in HIV and sexual health, caring for the LGBTQ community. By night she prescribes charisma, charm, and contagious stage energy—because a mango a day keeps dullness away.



Mia Starr (West Palm Beach, FL | @theofficialmiastarr)

A '90s/early-2000s hip-hop dancing diva, Mia Starr brings sharp choreography, urban style, and big personality. With tour credits backing Rihanna and Britney—and a Super Bowl performance with J.Lo—she stepped away from drag to chase dance. Now she's back, ready to shine center stage.

transformation chops as a prosthetic makeup artist with major production credits, promising spooky, cinematic runway moments.

From Los Angeles, Darlene Mitchell blends camp, country, and soap-opera hair into a comeback story after stepping away from performing. New York's DD Fuego arrives with high-heat style and a behind-the-scenes design background that could translate into runway excellence. Across the full lineup, fans can expect a mix of comedy, dance, fashion construction, pageant poise, and genre-bending artistry—exactly the recipe that keeps Drag Race feeling fresh nearly two decades into its cultural reign.

Catch the viewing party in Las Vegas every Friday at Gipsy, hosted by Mrage.



Athena Dion (Miami, FL | @athenadion)

Named for the Greek goddess, Athena Dion brings legendary hostess energy and drag-mother power. She's built a dynasty spanning Miami and Mykonos, with drag daughters including Morphine Love Dion and Plane Jane. Season 18 makes her story as Athena competes alongside Juicy Love Dion.



Briar Blush (Boston, MA | @briarblush)

Boston's pin-up princess with a dark edge, Briar Blush is retro and razor-sharp. Goth yet glamorous, sweet but with a sting, she serves jet-black hair, a killer beat, and sharper wit. Named for rose thorns, Briar isn't here to be liked—she's here remembered.



Discord Addams (St. Petersburg, FL | @discordxaddams)

Chaos has a couture label, and it's Discord Addams. This high-fashion punk maximalist piles on safety pins, studs, and attitude, fueled by her past as a punk-rock guitarist. She's here to trade the mosh pit for the runway and claim her place as drag's rock star.



Jane Don't (Seattle, WA | @heyjanedont)

Inspired by Bette Midler and Joan Rivers, Jane Don't is a comedy queen with sharp jokes and sharper shoulder pads. With Drag Race sisters Bosco and Irene The Alien in her orbit, she enters the Werk Room ready to make her own mark—while keeping everyone else nervously laughing.



Juicy Love Dion (Miami, FL | @thejuicylove)

Small in size, massive in talent, Juicy Love Dion turns every number into a dance masterclass. Calling herself Miami's Afro-Cuban dancing doll, she brings precision, energy, and flair. A proud member of the Dion Dynasty, she makes history competing alongside drag family powerhouse Athena Dion.



Myki Meeks (Orlando, FL | @myki.meeks)

"Gorgeously stupid, and stupidly gorgeous," Myki Meeks is Orlando's theatrical powerhouse. A recovering theater kid with host-level charisma, she's quick with a mic and quicker with a punchline. Equal parts glamour and camp, Myki's stage presence is built to command attention—and keep the room guessing.



Nini Coco (Denver, CO | @theninicoco)

Denver's high-energy fashion firecracker, Nini Coco blends theatrical performance with fierce, conceptual design. A skilled costume designer who quit her day job as a mechanical engineer, she's betting everything on drag. For Nini, it's all or nothing—blueprints traded for sequins, and she's here to prove it.



Vita VonTesse Starr (Montgomery, AL | @vitavontessestarr)

"Queen V." From the famed Starr drag family, she's a multi-titleholder known for elegance, precision, and dramatic flair. Vita handcrafts show-stopping looks to match her commanding presence, making her lethal in any design or sewing challenge.



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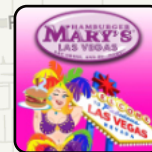
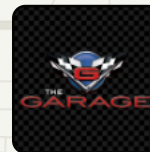
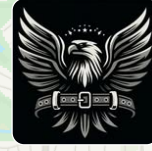
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FUN HOG RANCH

495 E Twain Ave

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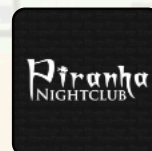
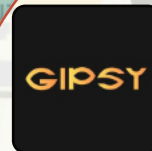
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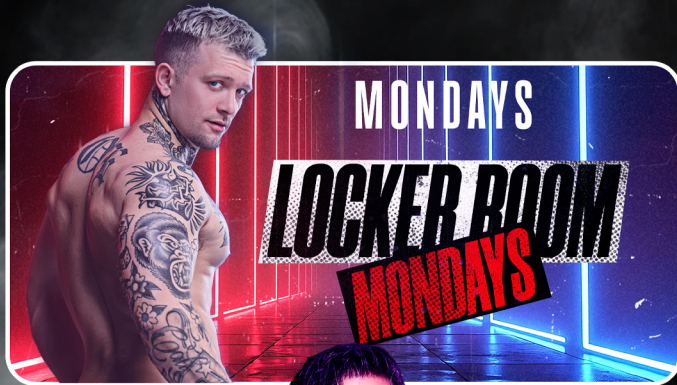
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