

THE LAS VEGAS LGBTQ+ TRAVEL GUIDE

Q VEGAS *Arrivals*



SHERRY VINE
BRINGS HER ONE WOMAN
SHOW TO GIPSY LAS VEGAS



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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Drag Legends, Pop Icons, and the Unstoppable Spirit of Las Vegas's LGBTQ+ Community

On our cover, we're thrilled to spotlight the incomparable Sherry Vine, bringing her show 'Dirty Blonde' to Gipsy Nightclub on March 14. Sherry is, in every sense, a living archive of drag history — 36 years in the game, with the wit, the craft, and the absolute nerve to prove that longevity isn't luck. It's work. Her story, told in these pages, is a reminder that drag has always been about far more than performance. It's about building something real, something lasting, and something that makes people feel less alone for an hour. That's a superpower we're proud to celebrate.

Inside, we're equally excited to bring you our interview with the legendary Boy George, ahead of his six-night run with Culture Club at the Venetian Theatre this March. There's something quietly radical about a performer who's spent four decades in the spotlight and somehow emerged more relaxed, more generous, and more committed to simple human kindness than ever before. His conversation reminded us that the most enduring art isn't always the loudest — sometimes it's the song that makes a room go quiet, the ballad slipped between the bangers, the moment where everyone remembers why they came.

We're also celebrating local theater this issue, with a conversation with Jamie Morris about 'The Golden Mean Girls', his audacious mashup of two of pop culture's most beloved properties. What Jamie does at Majestic Repertory Theater — bringing downtown Las Vegas a homegrown, indie-

spirited alternative to the Strip — matters deeply to us. Las Vegas has always been more than its marquees, and Jamie's work is proof of that.

This issue also looks ahead. We examine the hottest wedding dates of 2026, a reminder that Las Vegas remains the most spontaneous and joyful place in the world to say "I do." We share the beauty of Bellagio's Lunar New Year Conservatory.

The political headwinds facing our community are real. They affect venues, they affect performers, they affect the quiet courage it takes to simply show up. But as every artist in this issue reminds us in their own way — laughter is not a retreat from the fight. It's part of it.

QVegas has been telling the story of Las Vegas's LGBTQ+ community for over four decades now. Every page is a promise: that your community is seen, your stories matter, and this city — this wonderfully strange, endlessly surprising city — still has room for all of us.



Russ White & Garrett Pattiani
Publishers, QVegas & QLife Media



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

GEMINI

MARCH 2026

Honey, let me tell you! March 2026 is gonna be a fabulous month for all my gorgeous Gemini gems out there! The stars are aligning and serving you a celestial buffet of fierce opportunities. Your social calendar is about to be poppin' like a bottle of champagne, and don't be surprised if a few new fans find their way into your fabulous orbit. So strut your stuff, work that runway, and let the universe feel your fantasy, darling!



Piranha + GIPSY
NIGHTCLUB

RuPaul's DRAG RACE

SEASON 18 IN VEGAS

FRI MARCH 13 | KENYA PLEASER

S18 VIEWING PARTY | 8 PM at GIPSY
SHOWTIMES | 11:30 PM at GIPSY + 1:30 AM at PIRANHA
MEET & GREET | 12:30 PM at GIPSY



FRI MARCH 20 | ATHENA DION

S18 VIEWING PARTY | 8 PM at GIPSY
SHOWTIMES | 11:30 PM at GIPSY + 1:30 AM at PIRANHA
MEET & GREET | 12:30 AM at GIPSY



FRI MARCH 27 | JANE DON'T

S18 VIEWING PARTY | 8 PM at GIPSY
SHOWTIMES | 11:30 PM at GIPSY + 1:30 AM at PIRANHA
MEET & GREET | 12:30 AM at GIPSY



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QVEGAS

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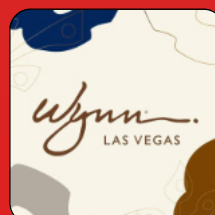
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LAS VEGAS



MGM RESORTS
INTERNATIONAL



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PALMS
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THE VENETIAN RESORT
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Hotels

These hotels have actively demonstrated support for the LGBTQ+ community.

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caesars.com

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The Cromwell
Flamingo
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The LINQ
Paris
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THE VENETIAN RESORT LAS VEGAS

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wynnlasvegas.com

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PALMS RESORT & CASINO

RESORTS WORLD LAS VEGAS

RIO LAS VEGAS

VIRGIN HOTELS LAS VEGAS





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.



For more shows and our complete online directory, visit QVegas.com or download the QVegas App



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BRUNCH



AUSSIE HEAT



MAGIC MIKE LIVE



THUNDER FROM DOWN
UNDER



ATOMIC SALOON SHOW



WIZARD OF OZ
AT THE SPHERE



CARROT TOP



MAD APPLE



ZOMBIE BURLESQUE



CHASE BROWN



AWAKENING



DIVA ROYALE



WOW - THE VEGAS
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CHIPPENDALES



MANILOW 2026



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VEGAS! THE SHOW



THE SPHERE
EXPERIENCE



ABSINTHE

Six Nights. One Icon. Zero Shyness.



Few artists have influenced pop culture as boldly or as visibly as Boy George. From chart-dominating anthems to decades of creative evolution, his presence has never been subtle — or forgettable. Ahead of the March 18–28 Boy George & Culture Club performances at the Venetian Theatre, the legendary performer spoke with QVegas about identity, reinvention, and what keeps him inspired after 40 years in the spotlight.

"Vegas is always nice to be in a place for a few days," he says. Touring city-to-city can feel like hitting reset every night, but a multi-night stretch gives him room to "really establish" what the show is. At The Venetian, he's looking forward to that rare luxury—building momentum from one night to the next, fine-tuning the pacing, and, as he puts it, keeping ongoing conversations alive about what to add, what to resurrect, and how to keep the performance exciting for the crowd and for the band.

Because even for an artist with culture-stamping hits, fan expectations can be a moving target. There's always someone in the audience who leaves thinking, "You didn't do my favorite song." "And you go, well, I don't know what your favorite song is," George says, laughing at the impossible math of nostalgia. His solution is part popmanship and part instinct: deliver the songs people came for, but keep the structure flexible enough to make each night feel lived-in rather than prepackaged.

At The Venetian, that flexibility matters, because George is not a singer who hides behind the mic. He's a talker—warm, funny, and quick to turn a moment into a story. "I'm very talkative," he admits. "I'm not a shy front person." For him, the show isn't just a run-through of tracks; it's a relationship with the room. He likes to "engage people" by setting up the emotional intention of a song—what it's about, what feeling it's meant to evoke—without over-explaining. That kind of context can make even unfamiliar material feel instantly accessible.

He points to a brand-new track the band recently played, "Skinhead Stomp," which he describes as "pure eighties ska." Introduce it the right way, and the audience

leans in rather than checking out. It helps that George writes like a classic pop maximalist, pulling from a lifetime of musical obsessions—"everything from rock and roll, Little Richard, to Bowie, to soul music, to reggae, funk...even a bit of soft rock," he says. The Venetian crowds can expect that kind of genre-hopping energy: big choruses, rhythmic left turns, and songs that connect because they feel familiar even when they're new.

He's also thinking about emotional architecture—what he calls a "map of feelings." Culture Club audiences, he's noticed, respond to both the big pop moments and the intimate ones. "People love the ballads, they love things stripped down," he says, "and they like the big poppy stuff." Part of the Las Vegas appeal is having the runway to explore that full range. One night might lean punchier; another might make more room for something tender. He's even been pushing the band to revisit deeper cuts and later-era material, including a "stripped down version" of "What Does Sorry Mean" from the Life album—"a beautiful kind of real reggae song," he says.

What hasn't changed is his commitment to showing up in the right spirit. George is candid about how he used to carry bad moods onto the stage, mistaking volatility for honesty. Now he sees it differently. "Nobody's there to put up with what's happened to you in the morning," he says. These days, he walks onstage focused on performing—supported by "great other musicians," a sense of camaraderie, and the kind of onstage friendship that audiences can feel. If something breaks, he'll fill the space with humor. The show, he promises, is "gossipy" and lively—Vegas-ready without being Vegas-cheesy.

The city itself also suits him. Las Vegas after dark, he says, becomes "a whole another playground," like Ibiza when the neon takes over. And he likes that he can move through it more easily than people might expect. He used to feel pressure to appear in full regalia—"if I wasn't in my Batman outfit, I would feel like I was disappointing people." Now, he's more relaxed, more approachable, and more convinced that "it's more important just to



be nice to people." In a town where celebrities often try to disappear, George has gone the other direction: he's done hiding. Kindness, he's found, is a kind of superpower.

That openness extends to how he thinks about his audience—especially the mix of ages, identities, and backgrounds that shows up for Culture Club. George has always loved a crowd that looks like real life: gay and straight, older and younger, dressed-to-kill and dressed-for-comfort. He resists the idea that any community can be reduced to a single "type." Individuality is the point. He lights up talking about creativity as a daily act—whether it's how someone dresses, what they believe, or the bravery of simply being visible. "As long as you're not hurting anyone," he says, he's for it.

So what should fans expect at The Venetian? A show anchored by those indelible songs—love stories and pop explosions that have aged into something sturdier. George compares certain classics to "reliable furniture...solid, good oak." With time, he's come to understand them differently, bringing more soul to songs he first sang as a teenager. And he still loves the jolt of dropping a familiar favorite at just the right moment—the "secret weapons," the ones that make the whole room remember why they came.

If there's a thesis to Boy George & Culture Club in Las Vegas, it's this: don't mistake a legacy act for a museum piece. The Venetian run isn't about repeating the past exactly as it was. It's about keeping the music alive—through surprise, conversation, emotional pacing, and an artist who's still curious enough to tweak the set list, tell the story, and meet the crowd where they are.

And if you want the simplest takeaway, George offers one final piece of advice—delivered like a punchline, but meant sincerely: "Just be nice to your mother." At The Venetian, he'll be doing what he's always done best—turning pop into communion, with a wink, a heartbeat, and enough room in the chorus for everyone.

For tickets to Boy George & Culture Club, visit [ticketmaster.com](https://www.ticketmaster.com)

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Sherry Vine Brings “Dirty Blonde” to Las Vegas: A Cabaret Night of Parody, Punchlines, and Pure Drag History at Gipsy Nightclub

Las Vegas has never been short on spectacle, but on March 14, Gipsy Nightclub will host a performer who's been turning nightlife into a full-contact comedy sport long before drag became a mainstream industry. Sherry Vine—self-described “drag legend,” and, in her words, “a nice way of saying old”—is bringing her newest show, ‘Dirty Blonde’, to the city for an evening built on parody, storytelling, and the kind of fearless humor that has kept her a fixture in drag for more than three decades.

“I’ve been performing in drag for 36 years now,” Vine says. “This is year 36.” In an era where a drag career can be launched in a single viral clip, her longevity reads like something rarer: proof of craft. Over the years, Vine has become synonymous with a particular style—highly produced comedy parodies that twist familiar songs into sharp, silly, unapologetically adult punchlines. Her shorthand description is disarming and perfectly on brand: she takes songs “that everybody knows and loves and ruins them.”

Ruins them, yes—but with precision.

Vine’s approach is “dirty, not vulgar dirty,” she explains—more playful than mean, more wink than shock. It’s the difference between crude and comedic, and it’s a line she’s made a career walking with confidence. “For some people who are a little apprehensive,” she says, “I always say it’s very silly and dumb and funny.”

Photo courtesy Sherry Vine

From grad school project to calling

Like many artists, Vine didn’t arrive at drag through a straight line. She discovered it through an assignment. While in grad school, she was tasked with creating three characters based on real people she’d spent time with. She chose a “super straight kind of Wall Street businessman,” a “nerdy artistic director from the Pee-wee Herman show,” and—almost as a wild card—a drag queen in West Hollywood.

The first time she transformed into that third character, something clicked. “Literally bells and whistles went off,” she recalls. “And I felt, ‘Oh, this might be something I should explore.’”

What began as a one-off—she intended to perform a single song, “Black Coffee”—quickly “spiraled,” she says. “I felt, ‘Oh, I think this is my calling.’” She had moved to Los Angeles with movie-star dreams. Instead, she found her real lane under stage lights, in wigs, surrounded by laughter.

Finding her people, finding her style

When Vine began performing as Sherry Vine around 1990, drag inspiration wasn’t something you scrolled into; it was something you hunted down. “This was before the internet and phones and stuff,” she says. “You actually had to really search out and research other performers.”

One early touchstone came via the film ‘Mondo New York’, which introduced her to

artists like Joey Arias, John Sex, and Phoebe Legere. Arias, in particular, left a mark. “That’s the first time... I was like, ‘Oh. That seems like something I would like to do.’” Arias remains, she says, both mentor and close friend to this day.

Other influences cemented her path away from the traditional “beaded gown lip-syncing to Whitney Houston” model—drag she respects and enjoys, but didn’t see as her own. Seeing performers like Lady Bunny and Vaginal Davis helped clarify what she wanted: comedy, absurdity, personality-first drag. “They were doing a different kind of drag,” she says. “Just being stupid and funny.”

And at the heart of Vine’s comedic DNA is an icon outside drag altogether: Carol Burnett. “I grew up watching Carol Burnett,” she says. “It’s been my biggest influence.” Vine describes her own drag as existing “under the umbrella of Carol Burnett,” albeit with a bawdier edge. When developing new material, she returns to a guiding question: “What would Carol do?”

Staying relevant by staying specific

After decades of performing, Vine credits her endurance to focus more than reinvention. “I’ve stuck to a very laser-focused character,” she says. That character—“this kind of Las Vegas sex girl, sex kitten, but comedy”—was present from the start. Parodies were, too. She admits there were moments where she considered a dramatic pivot, “something

completely different," but it never felt authentic. "It just didn't work," she says. "It didn't have the same authenticity."

In other words: the brand isn't a marketing strategy. It's the most honest version of what she does best. "I'm not a dancer. I'm not going to sing a Celine Dion song. I can't sing pretty," she says, bluntly. "Let me stick to what I know."

What to expect from 'Dirty Blonde'

If you're arriving at Sherry Vine for the first time, "Dirty Blonde" is designed as a clean entry point into her world—clean in structure, not in subject matter. Vine promises what her fans already count on: nonstop laughter, a tight set list, and the familiar themes she jokingly calls her signature. "Yes, it's sometimes the same themes," she says. "I'm singing about poop and penis. But I try to find new and creative ways to work within those themes."

Musically, "Dirty Blonde" spans genres: "Broadway... disco... some '80s pop music." There's also new material tied to modern chart culture, including "a new Taylor Swift parody." She namechecks additional influences in the mix—Tina Turner and U2 among them—suggesting a show built like a playlist for people who love pop history as much as they love punchlines.

The production begins before she even hits the stage. Vine is especially proud of the opening video, created with collaborator Kain O'Keeffe, whom she calls "a genius." It sets the tone for what she aims to deliver: an hour that moves fast, hits hard, and doesn't let the crowd catch its breath.

Script-light, room-heavy

One of Vine's strengths is that her shows feel alive, not locked. "I 100% read the room," she says. While the set list stays largely consistent, the connective tissue—stories, asides, audience energy—is flexible.

Last year, a major life event changed her process: a full knee replacement that forced her to take two months off. During recovery, she focused intensely on writing and discovered a new structure. Instead of writing a parody first and inventing a fictional setup, she reversed it—starting from real stories and finding songs that fit.

"It just worked," she says. Friends who'd seen her countless times told her it felt like her "most real show," while still being funny. She's continued that approach for "Dirty Blonde": "I took real stories that people are going to be like, 'There's no way that's real.' And I promise you, they're all real."

One of the stories she's most excited to share—without spoiling the whole bit—involves an unexpected sexual encounter she never imagined would happen: a three-way with a straight man and his girlfriend. It took years to find the right song to match it, and now, she says, it consistently lands with "jaws on the floor laughing."

A Vegas night with Ms. Edie—and a cabaret future

For the Gipsy Nightclub date, Vine will be hosted by Ms. Edie, a longtime friend and fellow performer she's known for over 30 years. Their history runs through New York, Provincetown, Puerto Vallarta, and cruise circuits—shared stages and overlapping eras. "I adore Edie," Vine says. "I love her and I'm very flattered that she's going to host the show."

The evening also reflects a shift Vine is leaning into at this stage of her career: cabaret-style performances rather than late-night club sets. "I'm at a certain age now where I don't want to perform at one o'clock in the morning in a club anymore," she says. "I really want to focus on the cabaret show."

Gipsy is leaning into that format, too—reworking the room for seated, intimate viewing. The goal is an environment that welcomes audiences who want drag as a show, not a background element. It's a setup that also feels right for Vine's style: comedy that plays best when people are close enough to catch every beat.

YouTube pioneer, global first drag memory

Long before TikTok drag snippets and streaming-era fame, Vine was building a digital audience on YouTube—at exactly the right cultural moment. "It was just such an exciting chapter," she says, recalling the early days of the platform, when a performer could suddenly "reach this massive audience... overnight."

Her Lady Gaga parody of "Bad Romance" hit big in 2009—"one year before Drag Race," she notes—during a time when influencers like Perez Hilton boosted the visibility of internet-forward drag. That era's impact still follows her. These days, she says, young fans approach her constantly with the same line: "You were the first drag queen I ever saw when I was 15 on YouTube."

Even internationally. At Zurich Pride last year, she recalls younger fans becoming emotional as they told her she was their introduction to drag. It's a strange, powerful legacy: not only being an entertainer, but being someone's first sense of what drag could be.

Fans can find her work on YouTube by searching "Sherry Vine," though she cautions much of it is "not safe for work." More information and media live at her website, sherryvine.com.



Drag, politics, and the job of making people laugh

Vine doesn't mince words about the current political climate around drag. She views "drag queens are grooming your children" rhetoric as calculated distraction—"100% spin," she says—echoing older political tactics once used against LGBTQ+ communities under the banner of "special rights."

Her punchline cuts through the panic with a blunt reminder: "As far as I know, there's no drag queen in the Epstein files, right? We're not after your children. We might be after your husband, we ain't after your children."

She has felt the ripple effects in booking realities. A Key West Pride appearance raised last-minute concerns about keeping material "not dirty" due to fears of fines. Ultimately, she performed her act anyway. But the anxiety, she says, is real—and it affects venues and organizers even when audiences are ready to laugh.

Which is precisely why she believes in what she does. "We watch the news all day, and it's this, and it's that," she says. "For one hour, you have the right to come and be silly." Her show is live-sung, tightly paced, and built around a simple promise: "You will walk away laughing."

And as she puts it—with the candid humor that's carried her for 36 years—"I'm old, so come and see me while you can."

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

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.



Shady Pines Meets the Plastics: Jamie Morris Mashes Up TV's Fiercest Ladies

Jamie Morris has been delighting audiences with cleverly crafted parodies for many years, transporting beloved characters from film and television into utterly unexpected scenarios. His newest creation, *The Golden Mean Girls*, is a collision of two pop culture powerhouses: the classic sitcom *The Golden Girls* and Tina Fey's comedic masterpiece, *Mean Girls*. In a conversation with QVegas Magazine's Garrett Pattiani and Russ White, Morris shared how this unlikely fusion came to life, why he's found a home for his plays in Provincetown's lively theater scene, and how his love of drag-driven comedy has evolved over the course of his career.

A TITLE WORTHY OF A MARQUEE

Every show Morris creates begins with the same spark: a catchy title. He freely admits that "when I'm premiering a show in Provincetown, you have to hook them with the title—that's half the battle." Morris was hesitant for years to craft a *Golden Girls* parody, in part because it's such revered material and also because "back in the day, you would get a cease and desist." As time passed and the licensing world relaxed a bit, Morris still asked himself, "What new angle can I add to something that is so perfect and still popular 40 years later?"

The lightbulb moment came one random day, courtesy of Morris's partner, Christopher. "He just said three words: *Golden Mean Girls*," Morris recalls. "It was immediately a great title, and I started processing it, thinking, 'Oh my God, I think this might be it.'"

BRINGING MEAN GIRLS TO MIAMI

Next came the real puzzle for Morris: blending the dynamic, senior-living world

of *The Golden Girls* with the teenage drama of *Mean Girls*. As Morris struggled with the question of how to merge these two iconic sets of characters, he toyed with the idea of Blanche going back to high school and competing with Cady for Aaron Samuels. But then the creative solution hit him, quite literally, on a treadmill.

"Cady comes to Miami to live with the *Golden Girls* because Dorothy used to be friends with her parents back in Africa," he says. "They have that whole moment where they think she'll be Black, echoing the famous joke from *Mean Girls*, and then they put her to bed by singing 'Mr. Sandman'—that's all straight from the original show. Then I thought, what if it's all a dream? In a dream, you can do anything you want!"

That simple tweak opened all kinds of possibilities. Once Morris allowed the premise to unfold in Cady's sleeping imagination, the script fell into place. The result is equal parts *Golden Girls* banter and deliciously catty *Mean Girls* references.

FROM REDESIGNING WOMEN TO DEVIL WEARS PAYLESS

The Golden Mean Girls is far from Morris's first foray into parody. Going back to 2003, he has created a string of crowd-pleasing shows, including *Silence of the Clams* (a spin on *The Silence of the Lambs*), *The Devil Wears Payless* (a fresh look at *The Devil Wears Prada*), and *Redesigning Women* (paying homage to the sitcom *Designing Women*). "I always say you can't parody something you don't love. You have to feel passion for the source material," Morris explains.

He typically "cuts his teeth" in Provincetown, affectionately known as P

Town, because it's the perfect environment for testing new shows. Each summer, P Town explodes with a vibrant cabaret and theater scene, and the process of "barking" (hawking your show to passersby) means audiences discover you in a way that's direct, spontaneous, and electric. "It's both incredibly humbling and thrilling," Morris says. "If I can get an audience there, I can take the show anywhere."

Yet, for Morris, there's also great joy in bringing his work home to Las Vegas. "All my friends are here. When Troy [Heard] at Majestic Repertory Theater offers me a week, it's fantastic to show off what I've been working on," he says. "Las Vegas's indie theater scene is thriving, but we're still overshadowed by the Strip. It's great to bring a fun show for the locals."

CASTING THE DREAM TEAM

For *The Golden Mean Girls*, Morris is reprising his role as Blanche Devereaux, a character whose enduring appeal he relishes. "I'll just say I play Blanche, and leave it at that," he teases. The rest of the lineup features a mixture of new and returning performers from his Provincetown run. Jonathan Joseph Peters, known from *Project Runway*, plays Rose Nylund; Michael McAdam (Payton Saint James) takes on Sophia Petrillo; and Jason B. Schmidt—a Bea Arthur impersonator with the *Golden Gays* troupe—brings Dorothy Zbornak to life. The role of Cady is played by Katy Heard, and local actor Ray Winters will be playing Aaron/Damian.

Their comedic challenge is twofold: they must stay faithful to the iconic personalities of *The Golden Girls*, while also dropping references and lines from *Mean Girls* that audiences will eagerly await. Morris knows that in parody, there are lines you simply



can't leave out. "If I didn't include 'Shady Pines, Ma,' or some version of a Rose Saint Olaf story, fans would be furious," he says with a laugh. The same goes for Mean Girls quotes such as "That's so fetch," "On Wednesdays we wear pink," and the beloved "She doesn't even go here!"

EMBRACING SMALL SPACES, BIG WIT

Part of Morris's success in P Town is tied to the famously small scale of venues like the Post Office Cabaret, which he affectionately calls a "postage stamp theater." Rather than use huge set pieces, Morris relies on creative props and video projections to represent everything from a Florida lanai to a high school cafeteria. "When you tour," he explains, "you can't lug giant set pieces around. An easy solution is a single wicker chair with that classic Golden Girls palm-print cushion, and maybe a kitchen table. Then let the projection and the actors do the work."

This minimalistic approach works well at Majestic Repertory Theater, which also has an intimate stage. "It forces you to focus on the performances and the script. Small spaces can create real magic if you're willing to lean into the limitations," Morris says.

ART IN A DIVISIVE CLIMATE

Amid the fun of man-in-a-dress comedy, Morris and his fellow performers are acutely aware of the heightened political tension around drag performances. Some U.S. states are passing laws that limit or explicitly ban drag artists from performing in certain venues, or conflate drag with acts meant to harm children. Morris is adamant that this pressure doesn't dissuade him.

"I don't worry about it, because if anything, now is the time to fight harder," he says. "Part of that fight is just putting on a great show, an hour of silly drag, so people can enjoy something joyous and leave the world behind for a moment. That's our superpower as artists. We may not change

legislation overnight, but we can offer laughter and escapism. That's a powerful response."

FUTURE PROJECTS AND GOLDEN DREAMS

Like many creative minds, Morris's brain is bursting with new title ideas—many of which keep "Golden" as a pivotal theme. "I'm thinking about Golden Spice Girls, or maybe Golden Mean Girls 2, just to see what happens next," he muses. He also toys with the idea of a second installment of *The Devil Wears Payless*, should the real-world *The Devil Wears Prada* sequel film make a splash.

However, he admits that time often needs to pass before a piece of pop culture transforms into prime parody material. "It has to live in the bones of the people who love it," Morris remarks. "Mean Girls, *Devil Wears Prada*, and *The Golden Girls* are all so quotable. You need that kind of instant recognition to really hit people's nostalgia and comedic sweet spots."

DRAW AS COMEDIC HIGHLIGHT

Although Morris's parodies usually feature drag, he's open to all kinds of casting. Earlier in his career, he often used all-male ensembles, but these days, he wants to widen his casting pool. "I like having a cis female actress walk onto the stage surrounded by larger-than-life drag characters," he explains, referring to the new Cady Heron in *The Golden Mean Girls* and the Andy Sachs in *The Devil Wears Payless*. "It really heightens the comedy, makes her the fish out of water in a drag-driven universe."

He cites Charles Busch and Charles Ludlam as key inspirations—the godfathers of so-called "ridiculous theater," along with comedic icons like Carol Burnett. That sense of comedic tradition, forging onstage illusions and celebrating camp, energizes everything Morris does.

HOMEGROWN PRIDE

Though Morris's usual rearing ground is Provincetown, he's thrilled to bring this latest parody to Las Vegas. The chance to perform in front of friends and local theater fans is a big deal. "Everything can be so Strip-centric," Morris says. "I love that we have places like Majestic Repertory Theater, where we can produce something edgy, silly, and homegrown for the community, separate from the massive Vegas productions."

Morris openly credits Troy Heard, founder of Majestic Repertory, for supporting local indie theater artists. Working with Heard also means Morris can cast local talent alongside his seasoned P Town crew.

LAUGHTER AS THE BEST MEDICINE

As *The Golden Mean Girls* prepares to make its mark with just four special performances at Majestic Repertory Theater, Morris reassures fans that they'll get everything they ever loved from both *The Golden Girls* and *Mean Girls*: the gentle barbs, the iconic lines, the comedic heartbreak, and of course, some sensational one-liners delivered in wigs and heels.

"We want people to have fun," he says. "It's drag, it's parody, it's silly, and I hope it's an hour of laughter and a break from everything else going on in the world. That's what I strive to create every single time."

And with that, Morris smiles, reflecting the spirit that defines his work. Political intensity may rise and fall, but as he points out, sometimes the best antidote is simply to put on a fantastic show and, in Blanche Devereaux's confident drawl, invite the audience to sit back and enjoy. After all, even in the face of the harshest realities, there's always comfort—and comedy—to be found among the Golden Girls.



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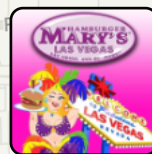
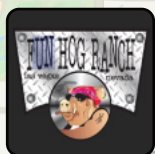
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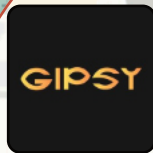
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