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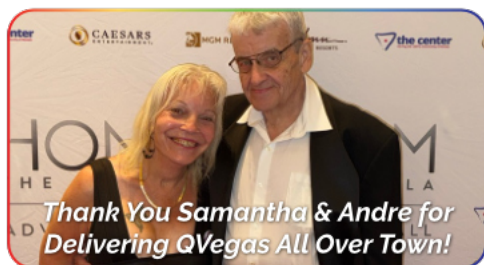
**PICKLE GOWN, PAGEANT POLISH:
LULU KRYSTALS TAKES THE
INAUGURAL MISS VIVA LAS VEGAS
COMEDY QUEEN CROWN**



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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LuLu Krystals Makes Vegas History: Inaugural Comedy Queen Is Crowned and Headed to Nationals

This week's issue is a reminder of why QVegas exists: to celebrate the joy, clock the culture, and still tell the truth when it hurts.

First, a standing ovation for LuLu Krystals—aka Lewis Shingleton—who just made history as the inaugural Miss Viva Las Vegas Comedy Queen. There's something deliciously Vegas about a first crown landing on a queen who treats "comedy" like a craft, not a casual Tuesday. LuLu brought pageant polish *and* punchlines, from a Teresa Caputo-inspired talent moment to the kind of outrageous pickle gown that basically dares you not to remember her. She's now headed to Nationals in March—carrying a brand-new title and a very clear message: funny doesn't mean flimsy, and camp can still be world-class.

Then there's love—because of course there is. With Valentine's season creeping up like glitter in your car seats, Las Vegas is already preheating the wedding ovens. The Clark County Clerk's predicted "magic dates" aren't just cute numerology—they're a reminder that this city was built for bold, spontaneous, perfectly photographed "I do" energy. And for LGBTQ+ couples, it still matters that Nevada's commitment to marriage equality is written into the state constitution. In an era when rights get treated like talking points, that permanence feels like romance *and* protection.

On the culture beat, the GRAMMY

nominations read like a playlist from a queer friend who refuses to pick just one vibe. Big pop spectacle, sharp songwriting, dance-floor catharsis—the kind of year where mainstream finally admits what we've known forever: queer taste isn't "alternative," it's influential. February can't get here fast enough.

And finally, Minneapolis. Renée Nicole Macklin Good's death has become more than a headline—it's an ache that keeps reopening. Multiple outlets have reported resignations and internal conflict tied to how her case is being handled, while calls for an independent, transparent investigation grow louder. The city has since been shaken again by the killing of Alex Pretti during another federal operation, with ABC News compiling timelines from verified videos that have fueled fresh public scrutiny. For our community, the message is brutally clear: visibility doesn't guarantee safety, and "just watching" can still turn dangerous. We can hold joy and grief in the same hands—then demand accountability with both.



Russ White & Garrett Pattiani
Publishers, QVegas & QLife Media



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



PISCES

JANUARY 2026

Honey, gather 'round because I'm about to spill the cosmic tea for my Pisces darlings! As 2026 swishes its fabulous self onto the scene, get ready to strut into the new year with all the flair you've got. The universe is serving you some dreamy vibes, darling, so let your imagination run wild. Work that magic, baby, and spread your glitter everywhere you go. Trust your instincts, and let that inner diva shine bright like a disco ball!

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GRAMMY Nominations 2026: Pop Spectacle, Queer-Forward Momentum, and a Few Delicious Curveballs

The Recording Academy Nominations for the 68th Annual GRAMMY Awards covers recordings released during the eligibility year of August 31, 2024 through August 30, 2025. That window matters, because it captures a year when pop got louder, dance floors got weirder, and mainstream radio finally started acting like queer culture isn't a side quest—it's the main storyline.

In the top "General Field" categories, the message is clear: the year belonged to big personalities and bigger songs. Record of the Year pits a crowd of chart dominators against each other, including Bad Bunny's "DtMF," Sabrina Carpenter's "Manchild," Doechii's "Anxiety," Billie Eilish's "WILDFLOWER," Lady Gaga's "Abracadabra," Kendrick Lamar with SZA on "luther," and Chappell Roan's "The Subway," alongside ROSÉ and Bruno Mars' "APT." It's a lineup that feels like a playlist designed by a DJ who refuses to choose between a stadium, an underground club, and a glitter-coated meltdown in the bathroom mirror. In other words: culturally accurate.

Lady Gaga's presence lands like a perfectly timed strobe hit. "Abracadabra" showing up in Record of the Year and Song of the Year is the kind of double placement that reminds everyone she doesn't just "return" to pop—she reprograms it. For a queer audience, Gaga nominations always feel like more than trophies. They're a public scoreboard for a legacy built on misfits, theater kids, and anyone who's ever walked into a room and decided to be their own safe space.

Album of the Year is equally stacked, with Bad Bunny, Justin Bieber, Sabrina Carpenter, Clipse (Pusha T & Malice), Kendrick Lamar, Tyler, The Creator, Leon Thomas, and Gaga's MAYHEM all in the same heavyweight ring. That's not a gentle category—this is a "choose your fighter" situation. Gaga's MAYHEM nomination reads like a thesis statement: pop can be maximal, experimental, and aggressively alive without apologizing for being theatrical. And Kendrick showing up here as well signals that the Academy is still paying attention when rap arrives not just as a moment, but as architecture.

Song of the Year, that songwriter's battleground, mirrors the same cultural tug-of-war: Gaga, Doechii, ROSÉ/Bruno Mars, Bad Bunny, Kendrick/SZA, Sabrina

Carpenter, and Billie Eilish all fighting for the crown. The most interesting part isn't just who's there—it's what kind of songwriting is being rewarded. Big pop hooks live side-by-side with more emotionally jagged work, the kind of songs people don't merely stream—they narrate their lives through.

Then there's Best New Artist, which always doubles as a crystal ball and a chaos generator. This year's slate includes Olivia Dean, KATSEYE, The Marias, Addison Rae, sombr, Leon Thomas, Alex Warren, and Lola Young. If you like your pop future a little unpredictable, this category is your new group chat. And for queer listeners who've learned to spot the next cult obsession before the algorithm catches up, it's a reminder that "new" doesn't always mean "unknown"—sometimes it means "inevitable."

In the Pop and Dance/Electronic field, Gaga keeps threading the needle between mainstream and clubland. She's nominated in Best Pop Solo Performance with "Disease," and in Best Dance Pop Recording with "Abracadabra." MAYHEM also appears in Best Pop Vocal Album, an especially telling nod because that category quietly measures staying power—whether an "era" is a real body of work or just a few viral clips with good lighting. For anyone who grew up on the sacred queer ritual of turning heartbreak into a dance break, this is a satisfying little victory lap.

And let's talk about Chappell Roan, because her nomination energy feels less like a debut and more like a takeover. "The Subway" is up for Record of the Year, and she's also in Best Pop Solo Performance for the same track. That's not a polite pat on the head—that's the Academy acknowledging that theatrical, persona-driven pop (especially when it's queer-coded without begging permission) is not a niche. It's a force.

If these nominations tell us anything, it's that the GRAMMYS—slowly, imperfectly, but noticeably—are reflecting a music world where queer taste isn't "alternative." It's influential. Whether you're rooting for Gaga's art-pop spellwork, Chappell's cathartic camp, Doechii's razor-edged tension, or Kendrick and SZA's precision, the biggest categories are finally reading like the world we actually live in: messy, brilliant, genre-fluid, and loud about it.

QVegas Predictions

- **Record of the Year**
"Abracadabra" — Lady Gaga
- **Album of the Year**
MAYHEM— Lady Gaga
- **Song of the Year**
"Abracadabra" — Lady Gaga, Henry Walter & Andrew Watt, songwriters
- **Best New Artist**
Lola Young
- **Best Pop Solo Performance**
"The Subway" — Chappell Roan
- **Best Pop Duo/Group Performance**
"Defying Gravity" — Cynthia Erivo & Ariana Grande
- **Best Pop Vocal Album**
MAYHEM— Lady Gaga
- **Best Dance/Electronic Recording**
"SPACE INVADER" — KAYTRANADA
- **Best Dance Pop Recording**
"Abracadabra" — Lady Gaga
- **Best Dance/Electronic Album**
EUSEXUA— FKA twigs
- **Best R&B Performance**
"Folded" — Kehlani
- **Best R&B Song**
"Folded" — (Kehlani)
- **Best Rap Performance**
"Anxiety" — Doechii
- **Best Rap Album**
GNX— Kendrick Lamar
- **Best Traditional Pop Vocal Album**
Who Believes In Angels?— Elton John & Brandi Carlile
- **Best Musical Theater Album**
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Renée Good's Name Still Echoes in Minneapolis — and Now It's Not the Only One

On January 7, 2026, Renée Nicole Macklin Good, a 37-year-old Minneapolis resident, wife, and mother, was shot and killed by ICE officer Jonathan Ross during a federal immigration enforcement operation. For LGBTQ+ people—especially lesbians who have built their lives around the hard-won simplicity of “being allowed to love openly”—the tragedy landed with a particular kind of dread: this wasn’t just a life cut short, it was a family fractured in public.

Renée was married to Becca Good. The most consistent reporting about Renée’s queer identity is also the most human: she was a woman with a wife, building a life together. And now Becca is left carrying a grief that keeps being re-triggered by a flood of official statements, counter-statements, and contested video.

What has changed since the day Renée died

In the weeks after the shooting, the story has moved beyond “investigation pending” into something darker: a fight over who gets investigated at all.

According to multiple reports, an FBI agent in Minneapolis resigned after pursuing a civil rights inquiry connected to the shooting—amid claims of pressure from federal leadership and a shift in focus toward investigating Renée and/or her widow instead of the shooter. The same KTTN report, citing NBC News, said six federal prosecutors in Minnesota also resigned over concerns about the direction of the case.

Meanwhile, legal analysts have emphasized that a state prosecution of Ross—if Minnesota chooses that route—could face steep obstacles (including evidence access and immunity arguments), but it’s not a fantasy. The Marshall Project also notes a critical point: a state conviction would not be eligible for a presidential pardon, which matters in an era where accountability often feels negotiable.

Ross’ background is now widely circulated:

an Iraq War veteran, nearly two decades in federal law enforcement, Border Patrol to ICE, with a role focused on higher-value targets in the region. Those facts may explain how he ended up on a Minneapolis street that morning. They do not explain why Renée didn’t make it home.

Minneapolis, twice

Then, as Minneapolis was still mourning Renée, the city faced a second lethal flashpoint.

On January 24, 2026 (a Saturday), Alex Pretti, a 37-year-old ICU nurse (reported as working at a VA hospital), was shot and killed by a U.S. Border Patrol agent during another federal operation in Minneapolis. According to ABC News’ review of verified videos, Pretti appeared to be recording federal officers with his phone when he was shoved, pepper-sprayed, pulled into the street, pinned down, and then shot—10 shots in less than five seconds, based on a forensic audio analysis.

Federal officials claimed Pretti approached agents with a handgun and posed an imminent threat, but ABC reported the videos appear to contradict at least part of that narrative, including showing an agent emerging from the struggle with a firearm that looked like the weapon officials said Pretti had.

CBS News reported internal frustration inside DHS over senior officials making sweeping claims before investigative findings—statements CBS says were “directly contradicted” by videos and witness accounts—calling it “a terrible miscalculation.” The Guardian reported that a fundraiser for Pretti’s family surged past \$1 million, reflecting the scale of public outrage and grief.

Two deaths. Two rapidly hardened official storylines. Two communities watching videos and asking, out loud, what the government wants the public to ignore.

What this means for LGBTQ+ people

QVegas readers know what it’s like to be told to stay quiet “for safety,” to be careful “for your own good,” to make yourself

smaller in public because someone else is armed with authority.

But here’s the brutal truth that Renée and Alex have forced into focus: being a bystander can be dangerous now. Being a spouse who honks, a neighbor who films, a medic who runs toward harm, a queer person who won’t look away—these are not crimes. Yet in Minneapolis this month, they became deadly.

This is not about whether Minneapolis is “mostly white.” It is about a federal enforcement posture that has placed heavily armed agents into civilian neighborhoods, often with fast-moving operations and escalating tensions.

And it is about what happens when the government’s first reflex is not transparency, but narrative control—especially when the people killed cannot speak, and the people grieving are left to do their mourning under the glare of political spin.

Our hope, plainly stated

Renée Good deserved a long life with her wife. Her children deserved their mother. Becca deserved a future that didn’t include memorials and legal filings.

We can hope—without pretending the outcome is guaranteed—for a swift, independent investigation and, if the evidence supports it, criminal charges against Jonathan Ross. We can also demand that Minnesota authorities have full access to evidence and that federal agencies do not police themselves behind closed doors.

And for LGBTQ+ people everywhere: take the warning seriously. If you encounter immigration enforcement activity, prioritize distance and safety, and lean on established know-your-rights organizations for guidance. Because Minneapolis has shown, twice in one month, how quickly “watching” can turn into a funeral.

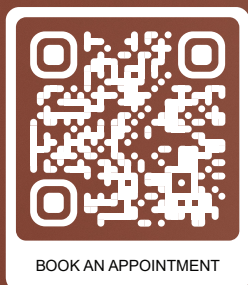
Renée’s name should never have become a rallying cry. But now that it is, the least we can do is say it with tenderness—and insist it ends with accountability.

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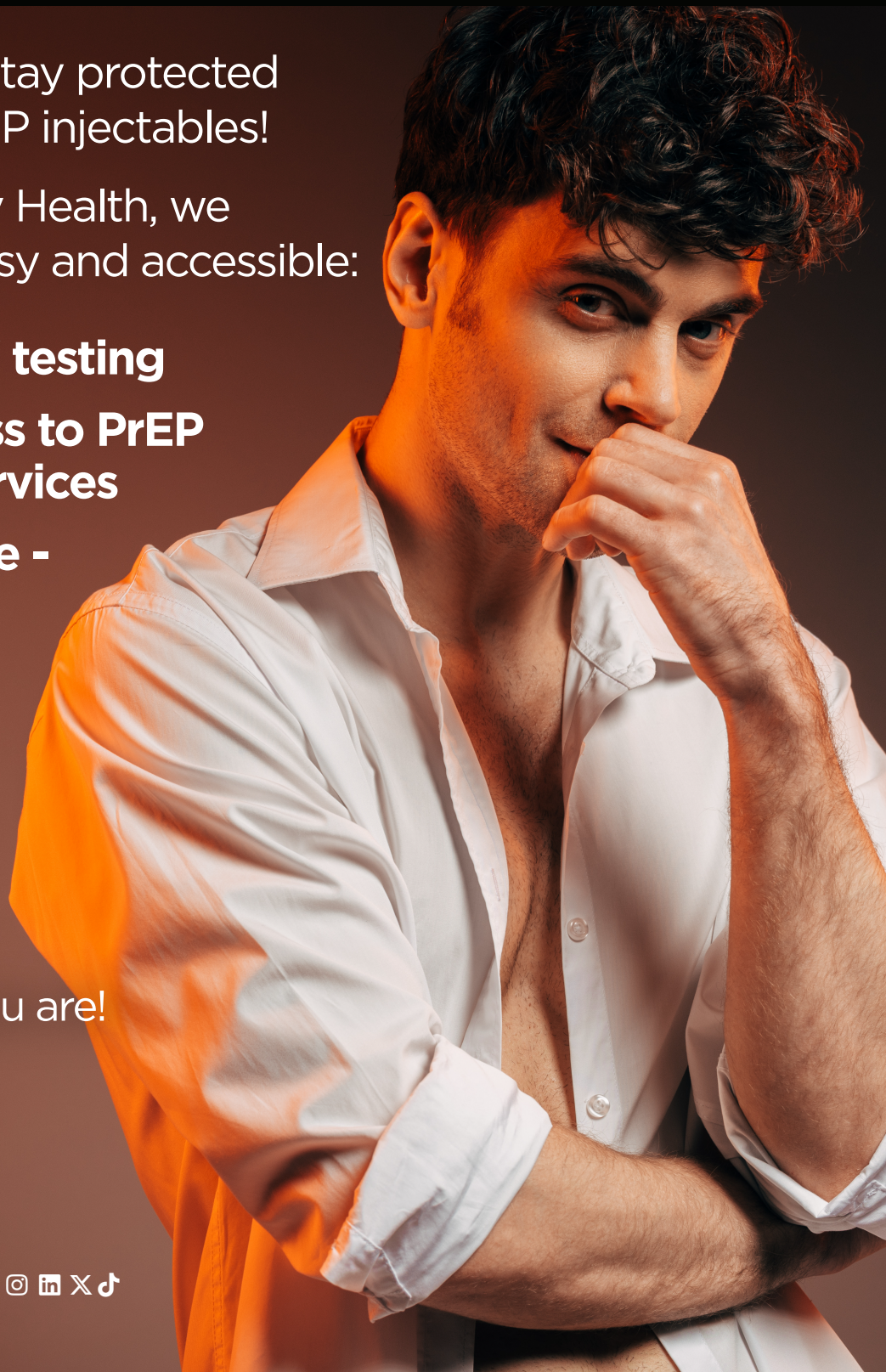


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LuLu Krystals Makes History as the First-Ever Miss Viva Las Vegas Comedy Queen

On Thursday night, January 22, Gipsy Nightclub on Las Vegas' historic Fruit Loop turned into a proving ground for a very specific kind of drag excellence: the kind that's polished enough for a pageant stage, shameless enough for a big reveal, and quick enough to land a punchline before the judges even finish blinking.

That was the mission of the inaugural Miss Viva Las Vegas Comedy Queen—a first-time title created to celebrate queens who can do it all: serve presentation, sell a bit, and still keep the room laughing. Six contestants competed across Interview, Presentation, Comedic Talent, Outrageous Evening Gown, and the 60-Second Spokeswoman categories, in a show that began with doors at 6:30 p.m. and a 7 p.m. start at Gipsy.

And when the crown finally landed, it went to a queen who understands that “comedy” doesn't mean “casual.”

LuLu Krystals—the stage name of Lewis Shingleton—is the very first winner of Miss Viva Las Vegas Comedy Queen, and she'll now represent Las Vegas at Nationals in March (with the national competition slated for March 26, 2026, in Orlando).

A first pageant. A first crown. A first-ever title.

For LuLu, the win came with an extra twist: this was her first pageant, period.

That's not the same thing as “new.” Lewis has been doing drag for nearly a decade,

and it shows in the way she talks about preparation: the work isn't just about being funny. It's about being ready—ready to look like you belong in the spotlight, ready to perform under pressure, and ready to represent a title with professionalism.

When we asked what hit her first when her name was called—before the glitter, before the photos, before the “oh wow, this is real”—LuLu didn't pretend it was a simple victory lap.

She admitted she was surprised. She felt the competition was tight. And then, almost instantly, it turned into relief: proof that the work paid off. A crowning moment, yes—but also a deep exhale.

That mindset fits the spirit of the night. This wasn't a casual stage show dressed up as a pageant. It was structured, judged, and designed to reward performers who can make comedy look “intentional.”

The show was hosted by Vivian Vendetta-Sinclair (Miss Comedy Queen 2024), with a judges' panel that blended drag-world credibility and Vegas performance polish: Maddy Morphosis (RuPaul's Drag Race Season 14), Dixie Surwood (Miss Comedy Queen 2018), MooNaysha (Spiegelworld), Justin Velarde (OUTtv's ‘Sew Fierce’ Season 2), and Edie (Cirque du Soleil / ‘Faaabulous! The Show’), among others.

The contestants, the chaos, and the categories

Part of what made the inaugural Viva Las Vegas pageant click is that it didn't ask

comedy queens to “just be funny.” It asked them to be pageant contestants “and” comedians—two different muscles that don't always cooperate.

LuLu understood the assignment.

She described her goal as bringing “polish, poise, and professionalism” to the stage—without sanding down the camp. The win, she said, was meant to communicate exactly that: she can represent Las Vegas with high standards while still making the room laugh.

That blend is the beating heart of the Comedy Queen system. It's why the categories matter. Interview tests nerve, clarity, and personality under a stopwatch. Presentation rewards control and presence. Comedic Talent demands structure. Outrageous Evening Gown is pageant realness with a twist. And 60-Second Spokeswoman is where you find out who can think fast, sell hard, and keep it entertaining.

If you want to understand why LuLu won, start with how she talked about that final category.

She called the 60-Second Spokeswoman round the turning point—the moment she felt the night shift. She loves improv, loves building a story out of thin air, and loves the very specific thrill of having to “sell” an idea in real time.

After she finished, she said, it went even better than expected—and that's when she thought: “okay... this might be mine.”

Teresa Caputo, a pencil, and a pickle dress

LuLu' night wasn't just "good pageant energy." It was memorable in specific, visual ways.

In her comedic talent, she leaned into a celebrity-inspired concept—Teresa Caputo, the Long Island Medium—because she wanted something that read as talent "and" comedy, not just a standard club number with a few jokes sprinkled on top. She told us that talent was the most deceptively hard category to figure out, precisely because "talent" can mean anything... and "funny" is subjective until the audience proves you right.

Her other bits included an opening pencil moment (the kind of prop comedy that immediately tells a room, "yes, we're doing this")—and then the look that became a calling card for the whole package: the pickle-themed outrageous evening gown.

And no, they were not "potatoes." (Yes, someone asked.)

Lewis Shingleton, offstage: the business, the brine, the brand

Behind the stage name, Lewis Shingleton is a working performer who treats drag like a craft "and" a job. That was one of the strongest through-lines in our conversation: the confidence didn't come from ego. It came from experience—experience on stage, experience hosting, experience building a brand that extends beyond nightlife.

Case in point: the pickles aren't a gag. They're real.

Lewis runs LuLu's Pickles, a Denver-based small business that sells handmade pickles and pickled garlic—including garlic dill, jalapeño dill, bread & butter, and pickled garlic.

In the interview, LuLu explained it started as a COVID-era kitchen project that took off—and never really let her go. Now it's part of the LuLu Krystals identity: a comedy queen who can turn a niche obsession into a product line, a costume concept, and a crowd-pleasing brand all at once.

It also says something deeper about her approach to drag: she's not afraid of specificity. She's not chasing "generic glamour." She's building a world. Pickles just happen to be the accessory.

Comedy queen doesn't mean "not serious"

LuLu calls herself a comedy queen, but she's clear-eyed about what that label demands.

She competed on Season 6 of OUTtv's "Camp Wannakiki"—a drag competition that celebrates camp, comedy, and big character choices—and she speaks about comedy like a discipline, not a vibe.

In one moment, she defined her style in a single line that's basically a mission statement: "Cramp your abdominals." It's a

joke, sure—but it's also a promise. You're not just getting a laugh. You're getting a full-body response. That's the kind of comedy that plays in a room "and" on a pageant stage.

She also drew a sharp distinction between club comedy and pageant comedy:

In a bar, you can feed off the audience. You can improv with a heckler. You can build moments around interaction. In a pageant, you're funny from a distance. You're relying on facial expressions, timing, mannerisms, and clarity—because you don't get to walk into the crowd and literally place the joke in someone's lap.

And this year's judges, she noted, weren't exactly an easy read. They were tough, stone-faced in the way only a serious panel can be. For LuLu, that became fuel: she wanted to make them crack.

A Vegas crown with a Camp Wannakiki connection

One of the most meaningful parts of the win, LuLu told us, is who built the pageant.

The event featured official promoters Hanna Barbeara and Martina Brookshire (both Camp Wannakiki Season 6 siblings), and honored guest Debbie Does Drag (Miss Comedy Queen 2025).

LuLu described it as winning with her sisters in the room—not just emotionally, but professionally. She's stepping into Nationals as a representative not only of Las Vegas, but of the creative community that helped bring this inaugural event to life.

That's the larger point of pageantry when it's done well: it creates a pipeline. It turns a local stage into a national opportunity. And it raises the standard for what "comedy drag" can look like when it's treated with the same respect as any other competitive art form.

The prize package—and the road to Nationals

Winning the inaugural title came with more than applause. The prize package for Miss Viva Las Vegas Comedy Queen included \$500 cash, plus the classic pageant regalia—crown, sash, and flowers—along with sponsor prizes such as a custom wig and jewelry, and—most importantly—a paid entry to Nationals.

Nationals, meanwhile, are set for March 26, 2026, at The Plaza Live in Orlando.

LuLu says she'll make some adjustments based on feedback, but her approach is refreshingly sane: don't rebuild the entire machine if the engine is already running. In other words: stay ready.

She's also juggling another competition back home in Denver—Colorado's Next Drag Superstar—which means her spring is less "post-crown relaxation" and more "competitive conditioning."



What this first win means—for her and for Las Vegas

There's a reason "first-ever" wins hit differently.

They don't just crown a queen. They establish the tone for the title itself.

LuLu Krystals didn't win by playing it safe. She won by proving that comedy can be polished, that a business-owner sensibility can live inside a drag persona, and that camp doesn't have to be messy to be memorable.

She's stepping into Nationals carrying something bigger than a sash: the responsibility of being the inaugural representative of a brand-new Vegas title, from a city where performance is the language and stagecraft is the standard.

When we asked what she hopes the crown unlocks, her answer was simple—and very LuLu: travel. New places. New stages. New audiences. More chances to spread joy through performance.

That's the promise of a Comedy Queen who understands the work: the joke lands, the look stuns, the title matters—and the next act is already loading.

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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.



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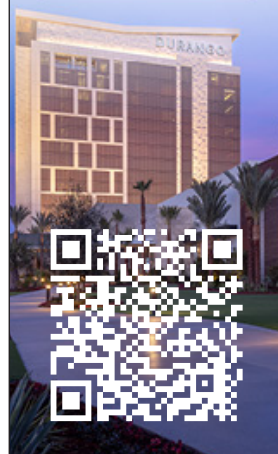
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LGBTQ+ Resources

THE LGBTQ+ COMMUNITY CENTER OF SOUTHERN NEVADA
thecenterlv.org

ACLU
aclunv.org

ADL
lasvegas.adl.org

ALCOHOLICS TOGETHER
alcoholicstogetherlasvegas.com

BEARS LAS VEGAS
bears.lv.org

HENDERSON PRIDE
hendersonpride.org

HUMAN RIGHTS CAMPAIGN
hrc.org

IMPERIAL ROYALE SOVEREIGN COURT OF THE DESERT EMPIRE
ircdei.org

LAMBDA BUSINESS ASSOCIATION
lambdalv.com

LAS VEGAS MEN'S CHORUS
lvmenschorus.org

LAS VEGAS PRIME TIMERS
lasvegasprimetimers.com

LEATHER UNIFORM CLUB OF LAS VEGAS (LUC OF LV)
thelucoflv.com

MAMA DRAGONS
mamadragons.org

NEVADA GAY RODEO ASSOCIATION
ngra.com

THE PRIDE TREE
thepridetree.lv.com

SILVER STATE EQUALITY
silverstateequality.org

SOUTHERN NEVADA ASIAN PACIFIC ISLANDER QUEER SOCIETY
snapiqs.org

YOUNG: EQUAL
youngequal.org



Wellness Resources

THE GAVIN J. GOORJIAN COMMUNITY HEALTH CENTER
thecenterlv.org

AFFINIDERM
affiniderm.com

COMMUNITY COUNSELING CENTER OF SOUTHERN NEVADA
cccfsn.org

FARABI WELLNESS CENTER
hplv.com

HUNTRIDGE FAMILY CLINIC
huntridgefamilyclinic.org

PARCS DENTISTRY
parcsdentistry.com

SOUTHERN NEVADA HEALTH DISTRICT
southernnevadahealthdistrict.org

UMC
umcsn.com



STI/HIV/AIDS Resources

THE ARLENE COOPER COMMUNITY HEALTH CENTER
thecenterlv.org

AID FOR AIDS OF NEVADA (AFAN)
afanlv.org

AIDS HEALTHCARE FOUNDATION (AHF)
aidshealth.org

CAN COMMUNITY HEALTH
cancommunityhealth.org/las-vegas

GOLDEN RAINBOW
goldenrainbow.org

SIN SITY SISTERS OF PERPETUAL INDULGENCE
sinsitysisters.org

Email info@qvegas.com to add your organization to our directory.

TEA PARTY

IN CELEBRATION OF ROBERT (BOB) FORBUSS'S BIRTHDAY

FRIDAY, JANUARY 30TH

4PM | 401 S. MARYLAND PKWY

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QVegas Arrivals is a new tourism-forward publication available at Harry Reid International Airport (Terminal 1 baggage claim information kiosks) and select locations across the city. Both editions of QVegas are available online, on social media, via email, and in the QVegas iOS and Vision Pro apps.



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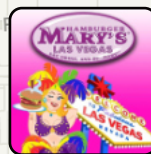
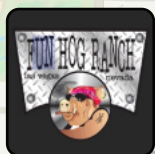




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The Historic LGBTQ+ Landmark

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4605 Paradise Rd

PIRANHA NIGHTCLUB

4633 Paradise Rd

QUADZ

4640 Paradise Rd

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DUST

855 E Twain Ave, Unit 114

THE EAGLE

3430 E Tropicana Ave Unit 47

FLEX COCKTAIL LOUNGE

501 E Twain Ave

FUN HOG RANCH

495 E Twain Ave

THE GARAGE

1487 E Flamingo Rd

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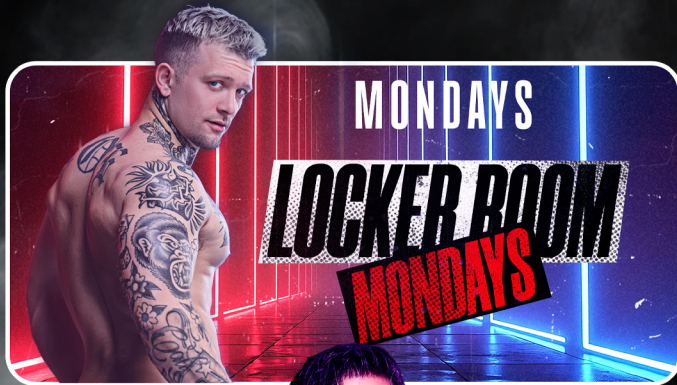
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