

AMPLIFYING LGBTQ+ VOICES SINCE 1978

FEBRUARY 11-24, 2026

QVEGAS

SNOW WAY!
TEAM LGBTQ IS BRINGING THE HEAT
WITH 47+ OUT OLYMPIC ATHLETES



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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Olympic Outness, Super Bowl Spectacle, Grammy Maximalism—And a Vegas Reality Check

This issue is built around a simple idea: visibility hits harder when it's woven into the main story—not parked in the margins.

Our feature, Team LGBTQ, tracks the growing, proudly visible cohort of out athletes headed to Milano-Cortina, and why that milestone matters beyond the medal count. Outsports' tracking puts the 2026 Winter Games at at least 47 out LGBTQ+ athletes, the highest ever recorded for a Winter Olympics—part of a clear upward trend, and a reminder that LGBTQ people have always been here; what's changing is how many people can live that truth publicly.

From there, we zoom out to accountability at home with HRC's Corporate Equality Index 2026—because in a year where participation reportedly collapsed, the real story isn't who has policies "on paper," it's who is willing to be measured and verified. And Las Vegas' biggest brands don't love this spotlight. The Strip profits from queer culture year-round, but when companies treat transparency around LGBTQ+ workplace equality like an optional add-on, it reads like risk management masquerading as values. We look directly at the local receipts: MGM's 2026 score marked "Unverified" tied to not submitting the survey, a very public retreat from accountability. We call out what it means when Caesars can tout a "perfect score" legacy while the distinction between verified and unverified gets glossed over, because bragging rights are easy; paperwork is the part that proves you mean it. And we don't tiptoe around Wynn:

a third straight year at 35, also unverified, while still enjoying gala lighting and ally photo ops—at some point, the burden shifts to the company to explain the gap.

Then it's time for the culture: our Super Bowl LX package frames the night as a three-act mini-festival about identity and spectacle, with moments that landed especially loud for LGBTQ+ viewers—ASL interpretation, Brandi Carlile's tenderness, Green Day's disruption, and a halftime show that refused to shrink itself. Bad Bunny didn't just headline; he curated a shared stage, with Gaga and Ricky Martin turning the field into a cultural homecoming.

And we close with the Grammys, where the story wasn't only who won—it was the vibe: pop maximalism, dance-floor artistry, and pointed moments of cultural resistance woven into the celebration. Bad Bunny's Album of the Year win landed as a linguistic and cultural victory lap. Gaga reminded everyone that queer pop is infrastructure, and yes—our own predictions? Let's just say the QVegas crystal ball was serving looks, not serving accuracy.



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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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.



An Intimate ***CONVERSATION*** **with Author** **George M. Johnson**



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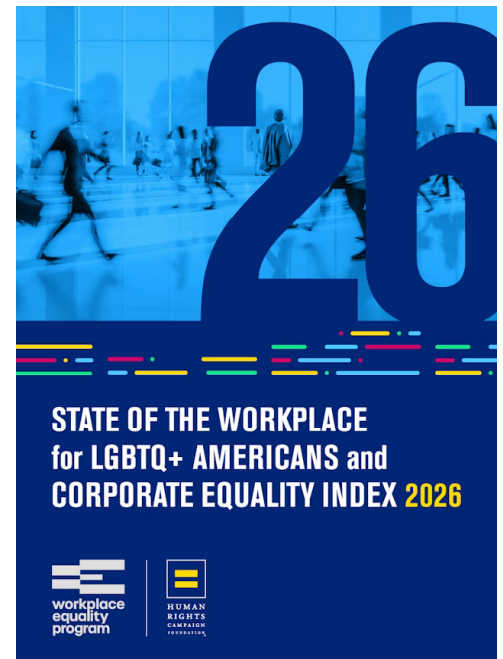
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MGM Goes Quiet, Caesars Coasts, Wynn Plays Ally on Stage: Las Vegas' CEI Credibility Crisis

If you want the blunt, local read: CEI 2026 isn't just a workplace-policy report anymore—it's a credibility report. In a year when Fortune 500 participation reportedly collapsed by roughly 65%, the real story isn't only who still has the policies on paper; it's who is willing to be measured, verified, and publicly accountable for them.

And that's exactly why several Las Vegas-headquartered brands look worse in 2026 than they "feel" if you only judge them by glossy Pride-season marketing. Las Vegas sells itself as welcoming, celebratory, and queer-friendly. The Strip monetizes our weddings, our bachelorette parties, our conventions, our nightlife, our headline acts, and our community philanthropy. So when the companies that power that ecosystem start treating basic transparency around LGBTQ+ workplace equality like an optional add-on—something they can quietly stop doing without explaining why—it reads like what it is: risk management masquerading as values.

Take MGM Resorts. HRC's CEI methodology for 2026 makes a big distinction between verified and unverified scores—**unverified meaning the company did not submit the 2026 CEI survey** and the score is assembled from prior submissions and public information. MGM's own HRC corporate listing reflects a 2026 score of 90 marked "Unverified," explicitly tied to not submitting the 2026 survey. That is not a rounding error; it's a public signal of retreat from accountability, and the "90" itself implies there were gaps significant enough

to cost points even before you get into the bigger issue of refusing to file. If your brand is built on "Everyone's welcome," the least you can do is show your work—especially when the national climate is pressuring companies to go quiet.

Now Caesars. The company has repeatedly promoted its perfect CEI scores in prior years, including a public investor-facing release celebrating a perfect score and "Best Places to Work for LGBTQ+ Equality" recognition. If Caesars is indeed "maintaining 100" while not filing for 2026—as you're stating—then that's the very definition of coasting on old glory while hoping nobody notices the difference between a verified score and a score that exists because of past participation and public-facing scraps. CEI 2026 is built around that distinction for a reason. In plain English: it's easy to keep bragging rights in a press kit; it's harder to keep putting receipts on the table when the room gets hostile. Las Vegas doesn't need more rainbow-wrapped slogans from a corporation that won't stand behind them in the one place where the paperwork actually matters.

And then there's Wynn, which is where the hypocrisy starts to feel almost theatrical. If a company is hosting LGBTQ galas, taking the photo ops, and basking in the goodwill of queer philanthropy, you'd expect the workplace equality scorecard to be part of that story, not a missing chapter. For the third year in a row, Wynn scores a paltry 35—also unverified because they did not submit a survey. The number is so stark that the burden shifts to Wynn to clarify the

record publicly, not to the community to keep guessing. If you're going to host the gala, take the applause, and position yourself as a community ally, you don't get to go silent year after year when the topic turns from ballroom lighting to benefits, protections, and accountability.

This is what makes the Las Vegas angle on CEI 2026 feel sharper than in past years. In earlier editions, the narrative in hospitality-heavy cities could lean on the comfort of momentum: more companies participating, more "100s," more standardized proof that policies were improving. CEI 2026 lands in a different era—one where the substance may still exist in pockets, but the willingness to be publicly measured is collapsing. When Strip giants step back from filing, they are not just dodging HRC; they are telling LGBTQ employees and customers, "We'd rather not be on the record right now."

If Las Vegas businesses want to keep profiting from queer tourism and queer culture—and they do—then they should be held to a simple standard: stop treating LGBTQ inclusion like a seasonal marketing campaign and start treating transparency like part of the job. If your CEI posture is strong, file and verify it. If your posture slipped, say what changed and what you're fixing. If you're throwing galas while your score is in the basement, explain how you square that circle. **CEI 2026 is—more than anything—a test of whether corporate allyship survives when it stops being easy.**

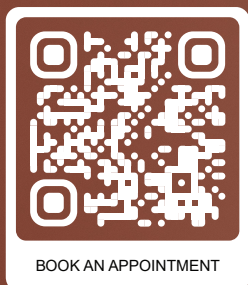
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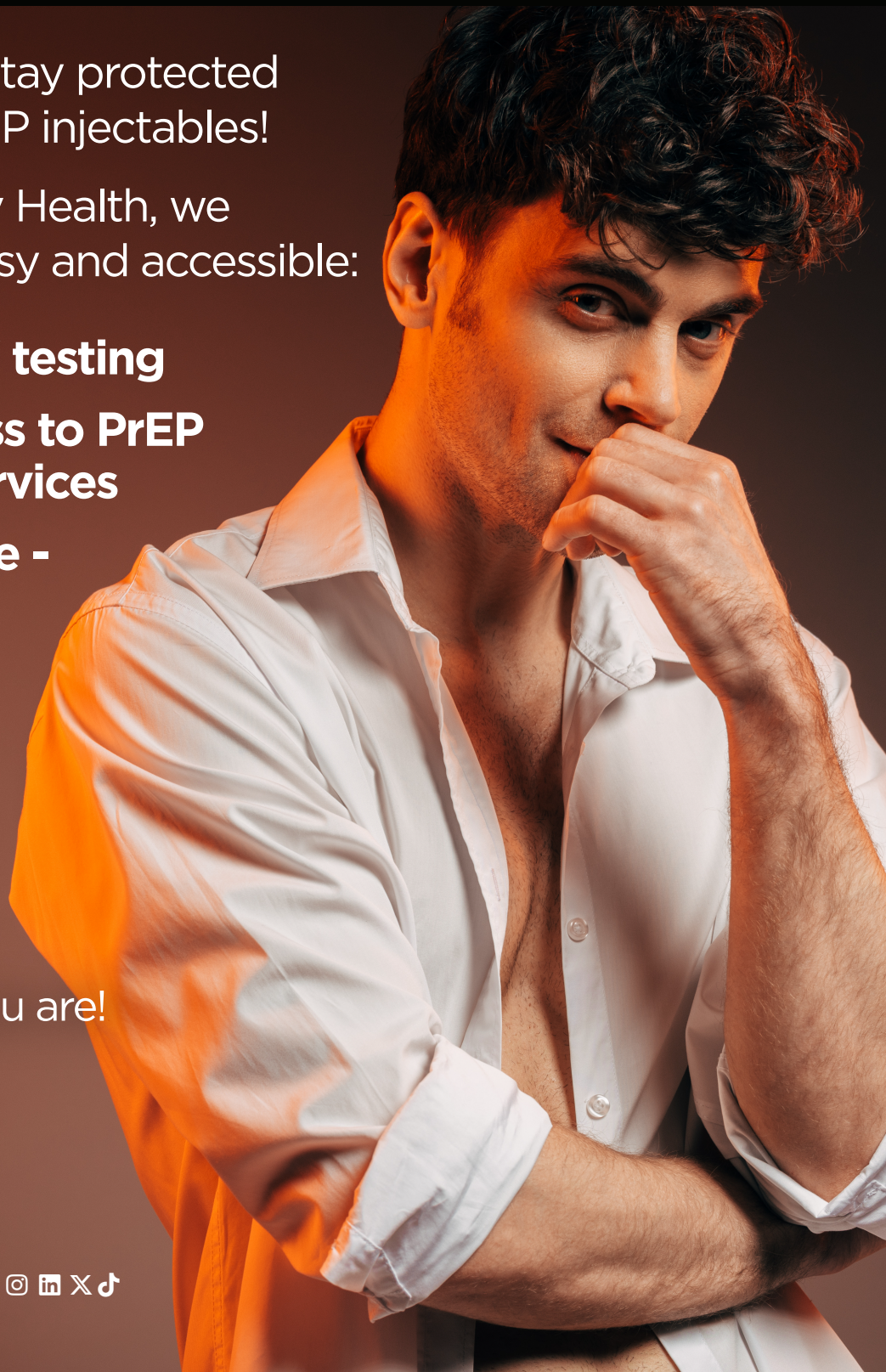


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Team LGBTQ Hits Milan Like a Glitter Bomb: Medals, Moments, and Maximum Main Character Energy

When the Olympic flame is lit at San Siro on Friday, February 6, 2026, the opening ceremony won't just kick off another Winter Games—it will spotlight something that's been building for more than a decade: a rapidly growing, proudly visible cohort of out LGBTQ+ athletes competing on the world's biggest winter stage.

According to Outsports' tracking, there will be at least 47 out gay, lesbian, bi, and queer athletes competing at the 2026 Winter Olympics, the highest number ever recorded for a Winter Games. And because athletes come out, rosters update, and public confirmations evolve, that number can keep moving—Outsports' "Team LGBTQ" database currently lists 47 LGBTQ athletes for Milan-Cortina.

It's a milestone worth pausing on, not because anyone needs a rainbow asterisk to justify their presence in elite sport, but because visibility still matters—especially in a global competition where national cultures, politics, and media environments can shape how safe (or risky) it feels to live openly.

A record built in public

This year's number is part of a clear trend: 36 out Olympians were counted at the 2022 Winter Games, 15 in 2018, and seven in 2014—an increase that Outsports describes as a sixfold rise over 12 years. That growth is not about sexuality suddenly "showing up" in sports. LGBTQ

people have always been here. What's changing is who feels able to say so publicly, and how many fans, teammates, and federations now have the language—and sometimes the courage—to support them.

The momentum isn't limited to winter sports, either. The 2024 Paris Summer Games included 199 openly queer athletes, another record that helped normalize the idea that being out and being medal-ready are not competing realities.

The Games, the stage, the spotlight

The 2026 Winter Olympics are staged across northern Italy, with Milan and Cortina d'Ampezzo as headline hosts, and competition spread among multiple zones and venues—one of the reasons this edition of the Games has a distinctly "festival across regions" feel. The opening ceremony is scheduled for February 6 at San Siro in Milan, and official ticketing lists the event running 20:00–23:00 (local time). While the ceremony is the formal start, competition begins earlier in the week, as several sports launch before the cauldron moment.

For LGBTQ fans, all of that pageantry comes with a familiar subtext: mega-events don't just magnify athletic achievement—they magnify storytelling. That can be powerful when athletes control their narratives, and exhausting when they don't. The best Olympic coverage understands the difference.

Team USA: eight out athletes, and a first in figure skating

Team USA's contingent includes eight American athletes, roughly 3% of Team USA, with seven women and one man, speedskater Conor McDermott-Mostowy.

The most headline-ready breakthrough may belong to Amber Glenn. She will become the first openly LGBTQ athlete to compete in Olympic figure skating, a sport that has long been shaped by LGBTQ artistry and fandom while still carrying complicated norms about who gets to be publicly out at the highest level. That "first" isn't just trivia; it's a marker for the next generation of skaters watching at home—kids who deserve proof that the path exists.

On the ice (and around it), Team USA's women's hockey program brings both star power and visibility. Hilary Knight anchors the conversation as a marquee name, while Alex Carpenter appears in Outsports' Team LGBTQ list as part of the American group. In a sport where toughness is a currency and chemistry is everything, women's hockey has often been one of the Winter Olympics' most consistently LGBTQ-visible spaces—where being out can be normal, not news.

Beyond the arenas, Team USA's out athletes span disciplines with wildly different cultures: Breezy Johnson (alpine skiing), Brittany Bowe (speed skating), and Maddy Schaffrick (snowboarding) are all



Breezy Johnson won women's downhill gold at the Milano Cortina 2026 Winter Olympics, becoming the first openly LGBTQ athlete to medal at these Games and the first American gold medalist. She posted 1:36.10, edging Germany's Emma Aicher by 0.04 seconds; Italy's Sofia Goggia took bronze.



Amber Glenn helped Team USA capture gold in the Olympic figure skating team event at Milano Cortina 2026. Though her free skate wasn't her sharpest, it delivered enough points to keep the Americans on top. The medal marks Glenn's first Winter Olympics—and her first Olympic podium moment for her country.



Switzerland's **Mathilde Gremaud** soared to Olympic gold in women's freestyle slopestyle at Milano Cortina 2026, outdueling a stacked field with fearless amplitude, crisp rails, and controlled landings. The victory marked a successful title defense from 2022 and delivered a headline moment for Team LGBTQ.

listed among the American out athletes competing in Italy.

And then there's McDermott-Mostowy—the lone man in the eight-athlete Team USA count—competing in a sport where milliseconds and mental composure decide everything. His presence is also a quiet rebuke to the persistent myth that men's sports are inherently incompatible with being openly gay.

Canada: hockey royalty, an Olympic marriage, and an ice dance storyline

If you want a ready-made Olympic narrative with both competitive stakes and emotional resonance, look north. Marie-Philip Poulin—often framed as one of the most clutch players in modern hockey—is competing for Canada, alongside her wife and teammate Laura Stacey. There's something quietly radical about that: not a coming-out storyline staged for cameras, but an elite athlete living openly while chasing gold with her spouse on the same roster.

Canada's presence in Team LGBTQ extends beyond hockey. Paul Poirier is listed among the out athletes as well, adding a figure skating thread that intersects with pop culture, performance, and the distinct kind of pressure that comes with judged sports. In ice dance, the margin between "medal contender" and "beautiful fourth place" can be as thin as a misread edge.

Europe's Team LGBTQ: speed, steel nerves, and "out" as an ordinary fact

One of the most meaningful aspects of Outsports' Team LGBTQ project is how international the list is. It's not only about North American visibility; it's a snapshot of how coming out looks in different sports ecosystems—some supportive, some more cautious, all shaped by local media and cultural norms.

In speed skating, Martina Sáblíková—an athlete whose career has been defined by endurance, discipline, and the kind of

internal calm that wins championships in a sport where you compete against both the clock and your own pain threshold.

In freestyle skiing, Sweden's Sandra Näslund is listed among the out athletes, a reminder that "action sports" culture—often assumed to be macho or heteronormative—has also made room for queer excellence.

And in the sliding sports world, Belgium's Kim Meylemans, one of several athletes whose Olympic experience blends fearlessness with an almost surreal level of trust in physics and precision.

Why Outsports' "Team LGBTQ" matters

For decades, Olympic storytelling treated LGBTQ identity as either invisible or optional—something to be politely avoided unless controversy forced it into daylight. Outsports built a different model: track the athletes who are publicly out, tell their stories with care, and let fans follow the Games through a lens that includes community, not just country.

Their database approach is also practical: it's a living resource that can be filtered by country and sport, and it becomes a map for viewers who want to root for more than a flag. For LGBTQ audiences—especially those who grew up searching for even one person like them on a podium—this kind of tracking is not niche. It's cultural documentation.

Outsports' record claim is also notable for its framing: they connect the rising number of out Olympians to athletes' desire to "be their authentic selves," and to broader shifts in acceptance across sports. That's optimistic, yes—but it's also measurable. The numbers have moved, and they've moved fast.

The viewing experience: medals, moments, and meaning

Even for fans who don't follow winter sports year-round, the Olympics create instant intimacy: you meet an athlete in the span

of a two-minute run, a five-minute program, a sudden-death goal. You learn their face, their ritual, their breath patterns. And if you're lucky, you learn something real about them—not as a marketing narrative, but as a human being.

This year's Team LGBTQ roster is full of athletes positioned for those kinds of moments—skaters and skiers and hockey players whose medal potential (and star power) means their visibility won't be confined to a sidebar. That matters because queer visibility in sports isn't just about representation; it's about access. Access to sponsorships. Access to leadership roles. Access to the assumption that you belong.

And when nearly 1.2 million tickets have already been sold, with ice hockey among the hottest draws, the spotlight gets brighter—and the cultural impact widens.

A Winter Games where "out" is no longer the whole story

The quiet victory of Milan-Cortina 2026 may be that for many of these athletes, being LGBTQ isn't the headline—it's part of the context, like being from a small town or coming back from injury or carrying a nation's expectations. The Olympics will still do what they always do: reduce complicated lives into a handful of broadcast-friendly beats.

But this year, there are more openly queer athletes than ever before pushing back against that flattening simply by existing in full view—competing, winning, losing, and returning to their lives with the knowledge that the next kid watching has a bigger set of possibilities than the last one did.

That's not sentimental. It's historical. And in a Winter Olympics defined by speed, balance, and nerve, it might be the most enduring kind of gold.

For complete Team LGBTQ Coverage, visit outsports.com



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.

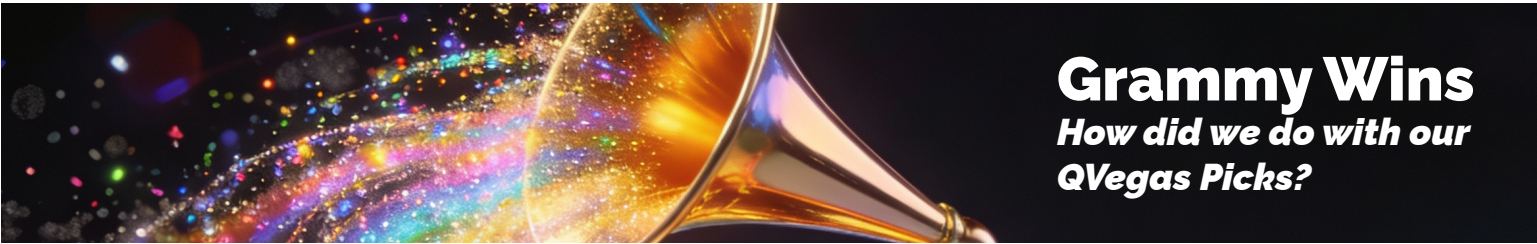
One of the most queer-coded joys of the

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	✗



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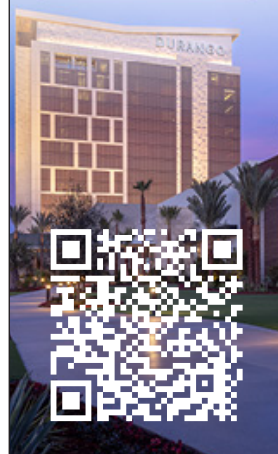
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ALCOHOLICS TOGETHER
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BEARS LAS VEGAS
bearslv.org

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

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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
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afanlv.org

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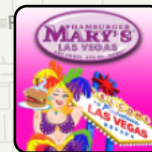
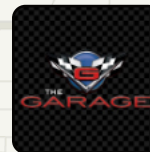
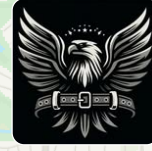


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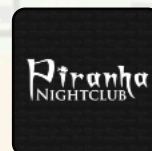
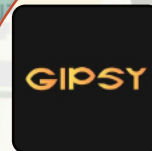
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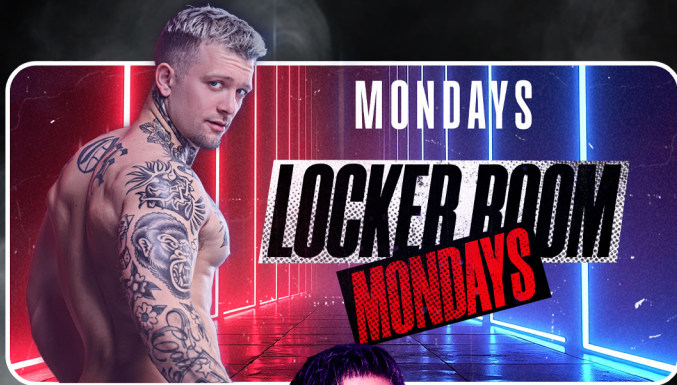
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