

AMPLIFYING LGBTQ+ VOICES SINCE 1978

FEBRUARY 25, 2026
- MARCH 10, 2026

VEGAS



**THANK YOU FOR BEING FETCH
JAMIE MORRIS BRINGS THE GOLDEN
MEAN GIRLS TO 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.



Copyright © 2026, VGM LLC. QVegas and QLife are trademarks of VGM LLC and may be registered in certain jurisdictions. Promotional consideration in the form of payment, products, and services may be received from our advertisers.

Jamie Morris, Sherry Vine, Boy George, a Political Reckoning, and Robin Slonina Walk Into an Issue of QVegas — and Nobody Sits Down

This issue lands during a moment that reminds us exactly why QVegas exists. On our cover, Jamie Morris brings *The Golden Mean Girls* to Las Vegas — a joyful collision of two beloved cultural touchstones that proves drag-driven comedy isn't just entertainment, it's an act of creative defiance. Morris has spent years turning nostalgia into something new, and his arrival at Majestic Repertory Theater with this cast is a reminder that some of the best art in this city happens far from the Strip, in intimate rooms where the laughter hits different because the audience is close enough to feel it.

Speaking of feeling it, Sherry Vine is heading to Gipsy Nightclub on March 14 with her *Dirty Blonde* cabaret show — 36 years of parody, punchlines, and a performer who was pioneering drag on YouTube before most of today's queens had an Instagram account. Her story is a masterclass in staying true to your craft while the world around you keeps changing the rules.

And then there's Boy George, bringing Culture Club to The Venetian for a multi-night run that promises genre-hopping energy, emotional honesty, and what he calls a "map of feelings." His conversation with us is a beautiful meditation on what it means to show up — not just as a performer, but as a person who's learned that kindness matters more than costumes.

We also turn our attention to something far less fun but no less important. A leaked

recording of Governor Lombardo's remarks to supporters lays bare a re-election strategy that treats voter ID and a ballot measure targeting trans athletes not as policy, but as turnout tools. Our editorial doesn't pull punches, because when a community's existence gets reduced to a campaign tactic, silence isn't an option.

Finally, we're thrilled to spotlight Robin Slonina and her new magazine, *ACSLV*, dedicated to the arts and culture scene that makes this city so much more than its reputation. Her mission — to take the talent off gallery walls and put it on the page — resonates deeply with what we try to do every issue.

From drag legends to political accountability to the creative pulse of this city, this issue is a snapshot of a community that refuses to sit still. Thank you for reading, for showing up, and for being part of what makes Las Vegas queer life so vibrant.



Russ White & Garrett Pattiani
Publishers, QVegas & QLife Media



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



TAURUS MARCH 2026

Darling, gather 'round and let Mama serve you some fabulous wisdom! Picture this: sequins shimmering under the spotlight of the universe, honey. You're strutting down the runway of March, and the stars are working that cosmic magic just for you, Taurus diva. This month, embrace those glam opportunities, but keep your heels grounded, sugar. Love's an electrifying dance floor, so twirl wisely and soak up every fierce moment. Remember, you're not just a bull,

GIPSY

PRESENTS

THURSDAYS

UNDERWEAR
NIGHT



FRIDAYS



SPOTLIGHT
FRIDAYS



FRIDAYS &
SATURDAYS

AtmosFIERCE
ENTERTAINERS



SATURDAYS



SIGNATURE
SATURDAYS



SUNDAYS

MIC DROP
KARAOKE



2-FOR-1 HAPPY HOUR THURS + SAT & SUN
BEFORE 10:30 PM + FROM 1 AM TO 2 AM

PRE-SALE ENTRY AVAILABLE AT GIPSYLASVEGAS.COM

@GIPSYLASVEGAS | GIPSYLASVEGAS.COM | 4605 PARADISE RD, LAS VEGAS, NV 89169



the **LGBTQ+**
center
OF LAS VEGAS

Wellness for everyone.

HEALTHCARE AND RESEARCH PROGRAM

The LGBTQ Center's Healthcare and Research Program is dedicated to advancing medical knowledge and improving public health through cutting-edge research, innovative treatments, and comprehensive care initiatives for the LGBTQIA+ community.

- Affirming Healthcare for All
- Research Advancing LGBTQIA+ Health and Wellness
- Community-Based, Culturally Competent Mental Health
- LGBTQIA+ Care Rooted in Dignity and Respect
- Culturally Responsive Care for Communities of Color
- Mobile Health for Rural and Underserved Communities



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)



Can't Win on the Record, So He Loads the Ballot: Lombardo's Leaked "Game Plan" Turns Voter ID and Trans Athletes Into Turnout Bait

Nevada politics loves a theme night. Some election cycles it's "family values," some years it's "law and order," and every so often it's "we swear this is about principle, not power," delivered with the straight-faced confidence of someone trying to sell you a bottle-service package that includes exactly one (1) lukewarm mixer and a complimentary regret.

This time, the theme is Turnout: The Remix—and the soundtrack is a leaked recording from a closed-door supporter event, discovered because The Nevada Independent obtained the audio file and reported on what's in it. The rest? That's not rumor, not interpretation, not "people are saying." It's right there in the transcript you shared, in the governor's own cadence: a re-election "game plan" built around using ballot measures as a cattle prod to get voters moving.

Not inspired. Not persuaded. Not engaged. Moved.

Because the bluntest thing about this whole episode is not the policy content—though we'll get there. The bluntest thing is the strategy. The governor isn't describing a

thoughtful agenda for Nevada. He's describing an electoral mechanism. A turnout machine. A way to "ensure" people get off the couch, not because they're excited about governance, but because a couple of hot-button ballot questions will drag them out by the emotional lapels.

You know how some people can't get friends to show up to brunch unless they promise bottomless mimosas? Same energy—except the "bottomless" part is moral panic, and the "mimosas" are constitutional amendments.

Let's start with what the transcript actually says, because the transcript is the entire plot.

In the Sept. 16, 2025 recording, Lombardo tells supporters: "we're also gonna put a couple of ballot initiatives forward to ensure that we get people out to vote." That's the frame. Not "here's what Nevada needs." Not "here's how we protect people." It's turnout. It's bodies. It's votes.

Then he names the first ballot motivator: "first and foremost is voter ID." He points to a prior vote, references Nevada's two-election requirement for constitutional changes, and lays it out like a calendar

invite: "what happens next cycle in 26 when I'm up for election? We have another vote, the 2nd vote of voter IDs. So that's gonna get people out to vote. It's gonna get people out to vote."

If you're keeping score at home, that's not a policy pitch. That's a turnout pitch with a policy costume.

He doesn't stop there. He adds the part that campaigns usually save for the group chat: "They're not gonna come out to vote just because of me." Then he does the little spiral where politicians pretend they're being humble while also insisting they're the main character: "Uh, he's gonna comment. I don't need to vote. He's gonna get elected. That's crap. That's absolute crap." And then—chef's kiss—he says the quiet part with the volume turned up: "So let's get them out. Let's create some other motivators to force them to get out the vote."

Force. Motivators. Get out the vote.

That's not "public service." That's "crowd control." That's "how do we herd the vibe."

And this is where the voter-rights piece kicks the door in.

Because the voter ID debate isn't just about whether you personally feel comfortable showing identification. It's about whether voting is treated as a fundamental right that the state must protect and facilitate—or a conditional privilege that gets more hoops whenever it's electorally convenient.

When a governor is presenting voter ID as a turnout lever—something that will “get people out to vote” because it will be on the ballot again—he's not treating it like a sober, administrative safeguard. He's treating it like a campaign instrument. Like a “motivator.”

That matters, because voter rights aren't only threatened by the most obvious forms of suppression. They're threatened when the rules of voting become a stage prop in an ongoing performance of grievance politics—when the act of voting is recast as a reaction to fear instead of an expression of civic agency.

And fear is always selective. It always finds the same targets.

Which brings us to the second “motivator.”

In the transcript, Lombardo pivots from voter ID to what he describes as: “this thing called men and women's sports.” He says he's “in the process currently of raising the money for this ballot initiative to get the signatures to qualify it and put it on the ballot.” Then he delivers the line that turns policy into pure political calculus: “That's gonna get people out to vote.”

Again—no subtlety, no euphemism thick enough to hide it. The whole thing is framed as an engine for turnout.

And that's why people are reacting the way you are. Because this isn't just “he supports a policy you dislike.” It's “he's openly describing an entire community as a tool.”

Trans people aren't being talked about as Nevadans with rights and lives and dignity. They're being talked about as a motivational device—an emotional tripwire designed to trigger a certain response from a certain audience. A wedge you insert into the ballot so the electorate splits the way you need it to split, on the day you need it to split.

If you want to be extra honest, “men in women's sports” isn't even a policy description. It's branding. It's a phrase designed to do three things instantly:

It misgenders trans women by default. It frames the situation as infiltration. And it turns a human identity into a threat narrative that fits cleanly on a yard sign.

It's the political equivalent of putting “DANGER” tape across a doorway to a room you want people to avoid thinking about rationally.

And here's the bigger point: even if you've never met a trans athlete, even if you've never been inside a high school gym that wasn't hosting a bake sale, even if you think this topic is complicated—you should still care about the method.

Because the method is: take a small, vulnerable group. Inflate their existence into a statewide crisis. Put it on the ballot. Use it to drive turnout for the guy on the top of the ticket.

That's not “debate.” That's extraction. It's political strip-mining: find a community whose safety is negotiable to your base, and dig until you've got enough outrage to power the election.

And it's not happening in a vacuum. Lombardo doesn't present this as an isolated idea. He presents it as a pairing—voter ID plus “men in women's sports”—like a combo meal for voters who prefer their democracy with a side of suspicion and a large cup of cultural panic.

That pairing is not accidental. Psychologically, it's elegant in a deeply ugly way.

Voter ID activates the “the system is loose” instinct: the sense that something must be wrong because the world is scary and change is happening and we need a rule that feels simple.

The trans sports initiative activates the “something is being taken” instinct: a story about boundaries being crossed, categories being “invaded,” a nostalgic fantasy of how things “used to be.”

Put them together and you get a perfectly engineered emotional loop: the system is untrustworthy; the culture is under siege; therefore show up and vote.

And if you're sitting there thinking, “But isn't turnout good?” Sure. In the abstract. In the way “more water” is good until it's a flood.

Turnout is great when it's built on engagement with real problems. It's great when it's built on people caring about schools and housing and wages and healthcare and public safety and the actual, boring machinery of making a state work.

Turnout is not great when it's built on a plan to “force” people into participation by weaponizing identity and baiting voters with a ballot full of trigger points.

That's where it becomes an attack on voter rights—not because turnout itself is bad, but because voting is being manipulated into a reflex.

A reflex is not agency. A reflex is what you get when someone keeps flicking the same nerve.

And the nerve being flicked here is trans existence.

So yes: this is an attack on the trans community. It turns trans kids and trans adults into talking points, then into ballot language, then into a turnout strategy. It encourages the public to “police” who belongs in what category, to treat gender like a bouncer's list, to reduce complex human lives to whatever makes the room groan in approval.

But it's also an attack on voter rights in a



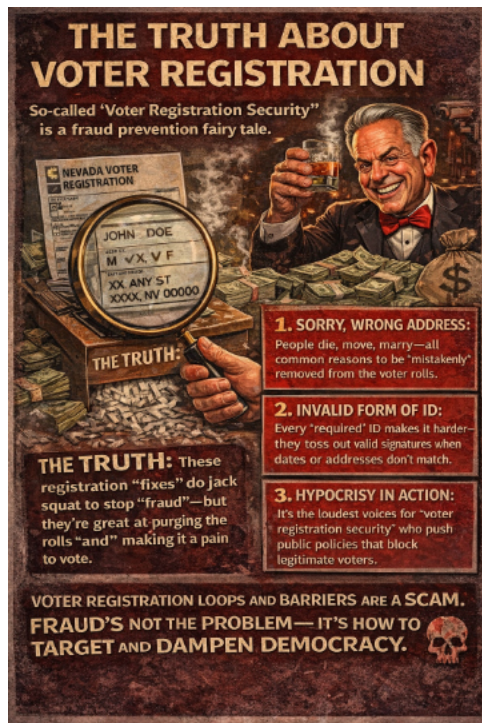
more structural sense: it normalizes the idea that voting rules and ballot measures are tools to manipulate behavior rather than frameworks to protect participation.

The transcript says it plainly: “Let's create some other motivators to force them to get out the vote.”

Read that again, slower, because it's doing a lot.

“Motivators” is marketing language. It's what you call an upsell. It's what you call a two-for-one special. It's not what you call the foundation of democratic participation.

“Force” is even worse. Not in the literal sense—nobody's dragging voters to polling places like it's a field trip. But in the conceptual sense, “force” reveals the mindset: the electorate is a mass to be moved. A blob to be pushed. A couch to be emptied.



And the couch metaphor keeps showing up because the governor himself uses it in other reported remarks from these events (as you summarized): he's worried he's "not enough of a motivator" on his own. So he wants external stimuli. Something louder than his own campaign.

That's not leadership. That's a DJ who knows his set is mid, so he's throwing glitter cannons into the crowd and hoping nobody notices the playlist.

Now, there's a second layer here that's worth naming: the way ballot initiatives can be used to launder political intent into "the will of the people."

Because once something is a ballot question, everyone talks about it like it's an organic expression of public opinion. "Voters will decide." "Let the people speak." "Direct democracy." It sounds wholesome. It sounds neutral. It sounds like a civics textbook.

But ballot questions don't fall from the sky. They're curated. They're funded. They're signature-gathered. They're messaged. They're designed. And as Lombardo lays out in the transcript, they can be deployed specifically to shape turnout—who comes, who stays home, what emotions are dominant on election day.

That's not democracy in its purest form. That's democracy as an instrument.

And when the instrument is tuned to target trans people, you get the ugliest kind of politics: the kind where someone's humanity is a campaign component. A "vote-getter."

This is also why the "it's just about sports" defense doesn't land.

Even if you want to have a good-faith policy conversation about fairness, safety, competitive categories, and the rights of trans students, that's not what's happening here.

Because the governor framed it as turnout. He framed it as a "game plan." He framed it as a reaction to the crowd: "just by the groans in the room, I think you're gonna support it, right?" That line is telling. It's not "here's the research." It's not "here's a stakeholder process." It's "I can hear the vibe, and the vibe is votes."

This is what it looks like when a politician treats a community like a button—press it, and voters light up.

And if you're the kind of person who cares about elections being legitimate and fair, that should bother you even if you agree with him on one of these issues.

Because once this becomes normal—once it's acceptable to openly say, "We're going to put these measures on the ballot to get people out to vote for my re-election"—the incentive structure gets worse every cycle.

Why run on competence when you can run on a cultural panic? Why solve problems when you can manufacture enemies? Why expand participation when you can selectively activate it?

This is how you get politics that feels like an endless fight in the comments section—because it's easier to mobilize anger than it is to mobilize nuance.

And the cost of that is paid by real people:

Trans kids who are told their existence is controversial.

Trans adults who have to navigate yet another public referendum on their right to belong.

Voters who are told, implicitly, that voting is something you do to punish a perceived "other," not something you do to build a society.

And everyone who actually needs policy solutions while the ballot gets loaded up with bait.

So what now? Now Nevada gets to watch a governor and his allies attempt to build an election season around two themes: "trust us, the system needs more gates" and "trust us, the culture needs more policing."

That's not governance. That's a security theater double-feature—one part paperwork, one part panic.

And if you're tired, you're not alone. The point of this strategy is to exhaust you. To make politics feel like a permanent emergency where the only choice is to pick a side and scream.

But the transcript gives away the secret: it's not about emergency. It's about turnout.

It's about re-election.

It's about a "game plan."

And if Nevada voters are going to be treated like a couch that needs emptying, maybe the response should be the one thing this strategy can't control: showing up not because you were baited, but because you refuse to let your neighbors' rights be used as campaign confetti.



Lombardo Says the Quiet Part Into a Microphone... The Transcript

"So as a result of all that, And continuance of that into the next election cycle, we're also gonna put a couple of ballot initiatives forward to ensure that we get people out to vote. One is good business and two is it's a vote-getter.

And first and foremost is voter ID. So last election cycle in, in the state of Nevada constitutionally, you got to have two consecutive votes by the people in order to enshrine it in law, and we did that with voter ID. raised the money, got the signatures, qualified it, and it passed by 72%. 72% is the largest number. Percentage of votes in the history of the state of Nevada for a ballot in this issue.

So what, what happens next cycle in 26 when I'm up for election? We have another vote, the 2nd vote of voter IDs. So that's gonna get people out to vote. It's gonna get people out to vote.

They're not gonna come out to vote just because of me. Uh, he's gonna comment. I don't need to vote. He's gonna get elected. That's crap. That's absolute crap.

So let's get them out. Let's create some other motivators to force them to get out the vote. One is voter ID. We'll get down on the ballot. It doesn't help me, but it's the right thing to do.

The second one we're gonna do is this thing called men and women's sports. I'm in the process currently of raising the money for this ballot initiative to get the signatures to qualify it and put it on the ballot. That's gonna get people out to vote because just by the groans in the room, I think you're gonna support it, right?

So that's what, that's our game plan. So we got a lot of stuff to get done still. We gotta turn that battleship, which takes a long time, and we got a couple of good ballot initiatives to get people out to vote. And the last thing I'm gonna do for you or the last thing I'm gonna add."

– Nevada Governor Joe Lombardo

Welcome Home, Las Vegas!

Garrett Pattiani
REALTOR® with Award Realty



Specializing in
Mid-Range Homes

Proudly Serving the LGBTQ+ Community

Buying • Selling • Relocation Guidance

Your Journey Home Starts Here!

Call or Email: (702) 804-2633

garrett@awardrealtylv.com



Lic. #S.0204573. In the event your home is currently on the market with another REALTOR, this is not intended as a solicitation.



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.



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."



SCAN QR TO SCHEDULE !



We are in network with most of the dental insurances!

No insurance?

No problem.

Ask about our in-house membership plan for premium preventative care plus discounts.

SERVICES WE OFFER:

General Dentistry
Clear Aligners
Crowns/Root Canals
Veneers
Implants
Botox/Fillers
and more!



**2840 E FLAMINGO RD. SUITE G
LAS VEGAS, NV 89121**



(725) 250-2840

- OFFICE HOURS -

MON - FRI: 9 AM - 6 PM

SAT: 10 AM - 2 PM

MAKE YOUR NEXT VISIT TO THE DENTIST... A WALK IN THE PARCS

6 weeks for \$99

Move In for
Only \$349
Today!

MENTION QVEGAS
WHEN YOU SCHEDULE
YOUR TOUR

Move-In
Special

\$349 to move in:

- \$99 rent special for 6 weeks
- \$250 security deposit (on approved credit)

*Minimum lease term applies. Other costs
and fees excluded..

email us: envisionsunset@greystar.com
call us: 702.485.4477



ENVISION
AT SUNSET

NEVADA'S LARGEST RV DEALER



Call 877.851.6147

**ADVERTISE
TODAY**

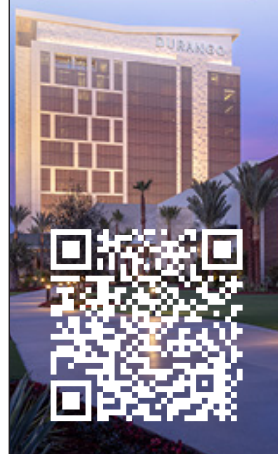
FULL PAGE ADS ONLY \$150 PER WEEK
QUARTER PAGE ADS \$50 PER WEEK
EMAIL RUSS@QVEGAS.COM TO GET STARTED

DURANGO
CASINO & RESORT

Las Vegas
**Cyber
Sale**

40% OFF
up to
Rooms & Resort Credit

BOOK NOW



AC $\times$ LV Turns Up the Volume on Las Vegas Art and Culture

After nearly three decades of imagining an arts magazine for Las Vegas, Robin Slonina is finally putting it in readers' hands. If that sounds overdue, it's because it is—and, in classic Slonina fashion, the catalyst wasn't a corporate pitch deck or a trendy media pivot. It was a creative necessity.

For the last two years, Slonina has run an art gallery space that became a kind of community engine. She mounted "many, many group shows," she says, including the VOICE exhibition with CCSD that highlighted the work of 100 teenage artists. Over time, the numbers added up to something bigger than a calendar of events: Slonina estimates she has shown more than 400 local artists on the walls and pedestals of her space.

But as the gallery grew into a platform for others, her own studio practice began to ask for room again—literally and figuratively. Recently, she reconfigured the gallery into more of a studio space to make time for her own work. That shift sparked a question: if the walls are no longer doing the heavy lifting, where does all that local talent go?

Her answer is AC $\times$ LV, a new oversized print magazine dedicated to Arts & Culture Las Vegas.

"I could take the artwork off the walls and put it on the page," Slonina explains. The magazine becomes a second exhibition space—one that can travel, land on coffee tables, and be shared beyond the usual gallery-going crowd.

A name with a wink—and a mission

The title AC $\times$ LV is intentionally punchy: a playful nod to AC/DC, with a grassroots, slightly punk-rock energy. But it's also literal, standing for "Arts & Culture Las Vegas"—and that "culture" is key. Slonina doesn't want a publication that only covers visual art, even though the Arts District is often discussed in those terms.

Her perspective is shaped by proximity to the city's performance world. Her husband performs with Cirque du Soleil, and through that connection she's become embedded in a community of performers whose skills rarely get covered outside promotional contexts: contortionists, sword swallows, acrobats, synchronized swimmers—the people who create the spectacle Las Vegas is famous for.

AC $\times$ LV, she says, will offer "a glimpse behind the scenes" and introduce readers to the talent "that powers all of our Strip spectacle," while still keeping its roots in local community.

Even the logo reinforces the concept. Slonina designed it inside a text-message bubble, complete with a lightning bolt emoji as a visual emblem. It's a nod to how

so much of life—and even professional creative life—happens through texting now, and to the idea of inviting the public into conversations that usually happen backstage, privately, in real time.

"Small but mighty" and unusually cohesive

Ask Slonina what stands out about the Las Vegas creative community, and she doesn't hesitate: it's tight-knit.

Las Vegas, she points out, is still "waiting to have a proper freestanding museum," which can limit the traditional ladders artists climb in other cities. But that lack has produced something else: collaboration. She describes a scene where people routinely show up for one another—gallery openings, black box theater productions, workshops, skill-testing nights—offering support and feedback.

It's a "rising water raises all ships" mentality, she says, and she believes the community's cohesion is a real differentiator from bigger markets like Los Angeles or Chicago, where creative scenes can be more fragmented.

A tangible first issue—plus journalism that matters

The debut issue is set for a target release in May, and Slonina is leaning hard into the beauty of print. She's partnering with VGM printers to produce a glossy, oversized, 72-page "visual feast" designed with coffee-table quality in mind. In an era where most arts coverage is scrolled past, she wants something "beautiful and tangible" back in people's hands.

But AC $\times$ LV isn't just a showcase. Slonina also wants the magazine to ask timely questions about the city's cultural identity—like where art still lives in the Arts District as the neighborhood fills with bars, breweries, and restaurants. Alongside profiles and portfolios, she envisions reported stories with stakes for the local community, including coverage of the current fight for sex workers' rights unfolding around Sheri's Ranch in Nevada—an issue with potential ripple effects far beyond the state.

The editorial approach is intentionally cross-disciplinary. Slonina wants poets next to philanthropists, contortionists next to painters—an interwoven portrait of a city that's often flattened into stereotypes.

Who it's for: people who think Vegas is only the Strip

Slonina is candid about her target audience: anyone who hears she lives in Las Vegas and immediately asks if she gambles—or assumes she lives on the Strip. AC $\times$ LV is designed to counter the



movie-version of Vegas with the lived-in reality of neighborhoods, studios, stages, and community.

In that sense, she describes the magazine less as a mirror and more as a megaphone. In a city without abundant gallery and museum infrastructure, being featured—beautifully, credibly, and in print—can create opportunities for artists trying to move from emerging to established.

How to get involved now

Ahead of launch, Slonina is inviting early participation through the AC $\times$ LV website and a crowdfunding campaign. The goal isn't only to print the magazine, but to pay local contributors—writers, poets, photographers—so that the money raised to spotlight talent circulates back into the community. Businesses can also support by purchasing ad space aimed at what she calls an "art-loving crowd," and submissions for photographers and writers will open soon.

And because this is still Robin Slonina, the artist, the conversation returns to process: she edits with coffee (wine—or vodka—comes after the workday), and she thrives surrounded by sketchbooks and oddly shaped canvases, bouncing between projects in a studio arranged for creative "marination."

In the end, her purpose is simple, and she states it as a final sentence: "AC $\times$ LV exists because people need to see how much talent exists in Las Vegas."

For more information visit ACLVmag.com

PrEP MADE EASY. HEALTH MADE PROUD.

Easy, Judgement Free Care, Designed for Our Community.

Your sexual health matters, taking charge of it should be simple. At CAN Community Health, we make getting on PrEP fast, confidential, and affordable.



CAN COMMUNITY
HEALTH

Stay Ready. Stay Protected. Stay You.





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
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

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.

Sin City Sisters
Holy Order
of Perpetual Indulgence, Inc.

THE USUAL PLACE

ABRA-RED-DABRA

Dressing RED is your exclusive ticket to a night of magical entertainment, dancing, food and cocktails.

BUY TICKETS

SATURDAY, MARCH 28, 2026
THE USUAL PLACE
VIP - 7P.M. | GA - 8P.M. - 12A.M

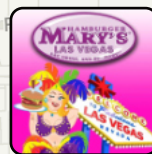
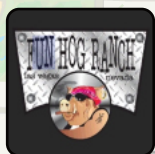


QVegas Arrivals is a new tourism-forward publication available at Harry Reid International Airport (Terminal 1 baggage claim information kiosks) and select locations across the city. Both editions of QVegas are available online, on social media, via email, and in the QVegas iOS and Vision Pro apps.



BAR & NIGHTCLUB GUIDE

Download on the
App Store



The Historic LGBTQ+ Landmark

The Fruit Loop

GET BOOKED

4640 Paradise Rd Unit 15

GIPSY NIGHTCLUB

4605 Paradise Rd

PIRANHA NIGHTCLUB

4633 Paradise Rd

QUADZ

4640 Paradise Rd

BADLANDS

953 E Sahara Ave Unit 22B

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

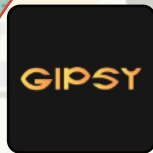
1487 E Flamingo Rd

HAMBURGER MARY'S

1700 E Flamingo Rd

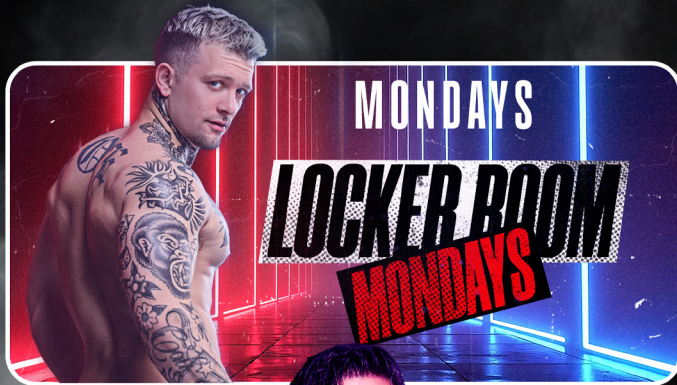
THE PHOENIX

4213 W Sahara Ave



Piranha

NIGHTCLUB
PRESENTS



PRE-SALE ENTRY AVAILABLE AT PIRANHAVEGAS.COM

📷 📺 @PIRANHAVEGAS | PIRANHAVEGAS.COM

DOORS OPEN AT 10 PM // 4633 PARADISE RD, LAS VEGAS, NV 89169