

AMPLIFYING LGBTQ+ VOICES SINCE 1978

MAY 6-19 2026

QUEENS

Fababulous!
The Ultimate Drag Brunch Show

Edie and the Queens Who Slay

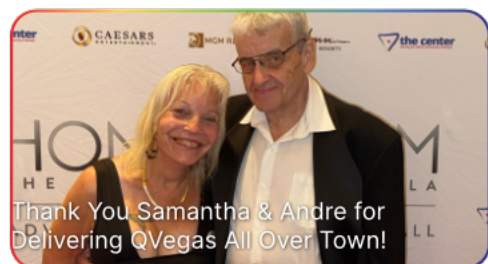
*Five live-singing drag powerhouses are
taking over Rio Hotel & Casino — and
brunch will never be the same*



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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The Show Is Live, the Drinks Are Bottomless, and Las Vegas's LGBTQ+ Community Is Not Going Anywhere

The summer heat is already knocking on the door, the city is packed with visitors who have no idea what day it is, and somehow — every single year — this community finds a way to make the season feel like a celebration rather than a countdown to triple digits.

Edie opens our cover with a story years in the making — a former ballet dancer, a Halloween costume, a stranger in a Seattle bar, and an idea she carried through Broadway, Cirque du Soleil, and two decades of Las Vegas stages before finally building it herself. Faaabulous! is everything she promised herself it would be, and if you haven't been to the Rio on a Saturday morning lately, fix that immediately.

Down Paradise Road, Braseria by EDO opened in February and has been quietly making the argument that the best meal in Las Vegas doesn't require a celebrity chef or a Strip address. Roberto Liendo and his team built it for the people who live here. Read the full review and then make a reservation.

And at Gipsy, the new season of RuPaul's Drag Race All Stars starts this week with viewing parties every Friday, celebrity guests through the end of the month, the kind of energy on Paradise Road that reminds us exactly why we do what we do.

Speaking of which: QVegas Arrivals — the

edition you may be holding right now — is officially available at Harry Reid International Airport. Terminal 1, baggage claim, right where visitors take their first breath of Nevada air and start figuring out what kind of trip this is going to be. We'd like to help answer that question. We've spent years building something we're proud of, and getting it into the airport feels like a signal — to visitors, to advertisers, to anyone paying attention — that LGBTQ+ Las Vegas isn't a niche. It's a destination.

Forty-eight years of publishing. A new airport presence. A cover story about a queen who dreamed something into existence and then went and did it.

Not a bad spring.

Thank you for reading, for supporting the businesses and organizations in these pages, and for being part of something that — despite everything — keeps getting better.

See you out there.



Russ White & Garrett Pattiani
Publishers, QVegas & QLife Media

HOROSCOPES ARE A DRAG™

Taurus
Apr 20 - May 20
May 2026

Honey, May is YOUR month to serve looks AND results, darling! Venus is painting your love life in the most gorgeous shades—whether single or coupled, romance is absolutely FIERCE. Career-wise, strut into that opportunity like you own the runway, because you DO. Financial blessings are coming, but pace yourself, superstar. Trust your gut, polish that crown, and remember: you're not just existing, you're EXISTING with purpose. Slay, queen!

via QVegas

Piranha + GIPSY NIGHTCLUB

RuPaul's DRAG RACE

FRI MAY 8 | MORPHINE LOVE DION

VIEWING PARTY | 8 PM at GIPSY

SHOWTIMES | 11:30 PM at GIPSY + 1:30 AM at PIRANHA

MEET & GREET | 12:30 AM at GIPSY

FRI MAY 15 | MORGAN MCMICHAELS

VIEWING PARTY | 8 PM at GIPSY

SHOWTIMES | 11:30 PM at GIPSY + 1:30 AM at PIRANHA

MEET & GREET | 12:30 AM at GIPSY

SAT MAY 16 | MORGAN MCMICHAELS

SHOWTIMES | 11:30 PM at GIPSY + 1:30 AM at PIRANHA

FRI MAY 22 | A'KERIA C DAVENPORT

VIEWING PARTY | 8 PM at GIPSY

SHOWTIMES | 11:30 PM at GIPSY + 1:30 AM at PIRANHA

MEET & GREET | 12:30 AM at GIPSY

SAT MAY 30 | NYMPHIA WIND

SHOWTIMES | 11:30 PM at GIPSY + 1:30 AM at PIRANHA

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Braseria by EDO

Redefines the Vegas Night Out With French Technique, Spanish Soul, and Prices That Don't Punish You for It

There's a particular kind of restaurant that Las Vegas has long claimed to offer but rarely delivers — the kind where the food is genuinely the point, the staff actually lives here, and the pricing doesn't feel like a tax on your willingness to be somewhere glamorous. Braseria by EDO, which opened February 24, 2026, at The Collective on Paradise Road, is that restaurant. It is one of the most exciting openings this city has seen in years, and it isn't on the Strip.

That last part is deliberate. EDO Hospitality Co-Founder Roberto Liendo was direct about the calculus when the restaurant opened: close enough to the Strip to capture visitor traffic, far enough to hold onto the locals who made the group what it is. "We want to support the people that have supported this group," he said at the opening, and the sentiment isn't just marketing copy. The pricing alone proves it. A Wagyu brisket burger runs \$19. A skirt steak with fries and sauce is \$25. The Pluma Ibérica — one of the most interesting cuts of pork to hit a Las Vegas menu in recent memory — lands at \$38. For a restaurant operating at this level of culinary ambition, these numbers feel almost confrontational in the best possible way.

The Space

Braseria occupies 5,000 square feet inside The Collective with the kind of interior that makes you want to stay longer than you planned. Twenty-four-foot ceilings give the room a sense of occasion without tipping into formal. The stamped tin walls, porcelain tile, and

brass shelving reference brasserie tradition; the moody lighting and state-of-the-art sound system make clear this is Las Vegas. A wine cellar stocked with over 1,000 bottles anchors one end of the main dining room, which seats 60. The 20-seat Carrara marble bar is the kind of spot you occupy with a Corpse Reviver No. 2 while you decide whether you're staying for dinner — you always will be. A private dining room seats 30, wired for custom video and music programming, and a patio is in the works pending zoning approval, with plans to enclose it as a greenhouse-style year-round space.

The open kitchen is a smart decision. Marble accents and green tiles surround the culinary space, and watching proteins come out of the Mibrasa charcoal grill — a Spanish wood-fire oven that reaches 900 degrees — adds a theatrical dimension that doesn't feel forced. You smell the smoke before you see the plate.

The Food

The menu is organized around EDO Hospitality Corporate Chef Tayden Poha-Ellamar's central thesis: that French technique, Spanish ingredients, and global influence don't just coexist — they enhance each other. His background includes a stint leading the kitchen at Hotelier and staff pulled from Robuchon, and both influences are visible in the precision of the cooking without being precious about it.

Cold Bar

The cold bar is where a meal at Braseria should begin, and the half shell scallop crudo with Pernod vinaigrette, grapefruit

granita, and fines herbes is the right place to start. It is palate-resetting food — clean, cold, acid-forward — that sets up everything that follows. The oysters arrive with a gin mignonette and calamansi cocktail sauce, but the upgrade worth requesting is the Chartreuse Végétal Bitters, a few drops of a concentrated herbal bitters version of the spirit that adds a punch of botanical complexity unlike anything else in the city. The Hamachi Crudo — laid out with foie gras mousse, sauce l'Orange, and radish — reads as an unlikely combination on paper and is quietly spectacular on the plate: bright, silky fish given richness by the mousse, lifted by the citrus, punctuated by crisp radish slices and what appears to be both yellow caviar pearls and herb oil pooling across the dish. It photographs like a painting.

The Caviar & Churros is the cold bar's showpiece: Kaluga caviar, buckwheat churro, crème fraîche, capers, chives, and egg — the kind of dish that sounds like it's trying too hard and ends up being one of the most memorable bites of the evening. The buckwheat churro is the revelation here, toasted and slightly bitter, a far more interesting vessel than blini.

Appetizers

The Foie Gras Tart is the dish that multiple diners and first-night visitors flagged as the highlight of the evening, and it earns the reputation. Seared foie sits atop stewed apple on a pastry base, finished with calvados caramel and salted pecan. The image tells the story: deep caramelization on the liver, hazelnuts scattered across a pool of lacquered





sauce, chives for brightness, pastry as a structural base. It is indulgent without being cloying, balanced by the acid in the apple and the crunch of the nuts. It is the kind of dish that generates tableside conversation.

The tableside Beef Tartare cart is the other standout of the appetizer section and arguably the most theatrical moment of the meal. Capers, anchovy, roasted bone marrow, and coca bread are combined tableside, with egg yolk broken into the mix by the server. The presentation alone justifies the \$39 price point, and the addition of bone marrow to the traditional formula gives it a richness and depth that elevates it above most tartares in this city.

The Golden Tartare — golden beets, apple, yellow peppers, cashew, and Savora mustard sorbet — functions as the vegetarian counterpart and is more interesting than it has any right to be. The mustard sorbet is a genuinely clever idea: cold, bright, and sharp in a way that cuts through the sweetness of the beets.

The Escargot — garlic and parsley oil, salchichón, Gruyère, puff pastry — is the Spanish pivot that defines Braseria's whole philosophy. Classic French preparation, Spanish charcuterie added for depth and smokiness. The 30-Day Dry Aged Striploin Carpaccio with puri-bread, Payoyo cheese espuma, and black truffle vinaigrette belongs in the same category: European technique, Iberian ingredient, unified by truffle's universality.

Entrees

The Lobster Thermidor is Braseria's signature large-format seafood moment. The classic French preparation is given a Japanese inflection — miso béchamel, wasabi arugula — alongside tomato confit and potato purée. Served in shell on a hammered gold plate, it's a visually striking dish that photographs as well as it eats. The miso adds umami depth to the cream sauce without overwhelming the lobster; the wasabi arugula provides a peppery, slightly sinuosity counterpoint. It is \$64 and worth every dollar.

The Pluma Ibérica at \$38 is the most talked-about value on the menu and probably deserves to be. Pluma is a cut from the shoulder of the Iberian pig,



known for its exceptional marbling — a genuinely unusual piece of pork that Chef Tayden himself described as pork and beef having a baby. It arrives with fried capers, roasted piquillo pepper, crispy potato, onion jam, and Castelvetro olives, kissed in the Mibrasa oven for smokiness that locks in the fat without drying it out.

The French Onion is not a soup. It is a pasta course — Gruyère cappelletti in charred onion broth — that distills every element of the classic dish into a more refined format. Caramelized onion, charred onion, onion ash in the Gruyère filling, a rich concentrated broth: the goal was to maximize onion intensity without sacrificing elegance, and it succeeds. A sage-dusted Parmesan crisp replaces the melted cheese crown. The Whole Dover Sole at \$88, finished with yuzu-brown butter, lemon, capers, and tiny croutons, is the room's quiet luxury item for those who know to order it.

Steaks

The steak program is described by the team as underrated, and they're right. The Mibrasa sear is distinctive — high heat charcoal creates a crust and a subtle smokiness that a conventional broiler can't replicate. The Tomahawk at \$187 is the table centerpiece; the Filet Mignon at \$49 and the Skirt Steak at \$33 are the workhorses. Sauce options include a Café de Paris, green peppercorn, Bearnaise, and an unusual ginger-tomato gastrique that rewards experimentation. The "Rossini" add-on — seared foie gras with truffle and Madeira jus — is \$21 and hard to justify skipping.

The Drinks

The beverage program, led by EDO Co-Founder and Sommelier Joseph Mikulich, is Las Vegas's most interesting cocktail menu right now. Menu sections are named with genuine personality: "A Nod to Spain" covers the gin and tonic program; "Bonjour I'm Franch!" organizes the French-leaning classics; "Spirit Forward" is the smoke and depth section; "Light and Bright" handles the effervescent fruit-forward builds; "Borrowed & Buried Beverages" collects the classics.

The Chartreuse program is the crown jewel and a legitimate first in Las Vegas.



Chartreuse on draft — both the standard and VEP/Special Edition expressions — was sourced through significant effort, partly inspired by a visit to Cannon in Seattle during the opening of La Loba. Vintage bottles, including a 1608 Sommelier Select, are available by inquiry. The pairing of Chartreuse Végétal with oysters — a technique borrowed from a Tails of the Cocktail presentation — is worth experiencing even if you've never thought about herbal bitters on shellfish before.

The Peaches & Cream (\$17) — gin, green Chartreuse, falernum, maraschino, sour cherry bitters, lime, and lemon — is a riff on the Ramos Gin Fizz that first-night diners immediately adopted as a house cocktail. The Condesa Prickly Pear & Orange Blossom (\$15) is the gin and tonic to order: elderflower tonic, dehydrated lime and grapefruit, lemongrass, with tableside preparation on a small gin cart. Cigarettes After Sex (\$15) — Sazerac 100 Rye, tobacco bitters, smoked — is the menu's dark horse, more subtle than the name implies. Non-alcoholic options are genuinely considered, not an afterthought.

Happy hour runs 4:30–6pm and again from 9–11pm, with the Wagyu brisket burger at \$14 and the skirt steak at \$25 anchoring the program.

The Verdict

Braseria by EDO is the rare Las Vegas restaurant that opens fully formed. The concept is clear, the execution is confident, and the team has enough ownership over the vision — having built it themselves, cooked it themselves, sourced the Chartreuse themselves — that it shows in every detail. Guest chef events, bartender competitions, and a community-oriented ethos distinguish it from the celebrity-chef-on-the-Strip model it quietly rivals.

Chef Tayden's framing at the opening said it plainly: "Redefining expectations is what EDO Hospitality is known for." On the evidence of Braseria, that's not a boast. It's a description.

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Edie Takes the Mic

She dreamed it. They built it. Now five live-singing queens are taking over Rio Hotel & Casino — and brunch will never be the same

It started with a vintage dress hanging from the ceiling of a Seattle secondhand store. Christopher Kenney was a ballet dancer at the time — 6'3", about 110 pounds, a professional with Pacific Northwest Ballet — and Halloween was coming. All the boys in the company wanted to go out in drag. He wasn't sure about it, but then he spotted it: a long, chiffon 1960s tube dress, pale and elegant, swaying gently above the racks of sequined miniskirts his ballet brothers were already fighting over.

"They all looked like hookers and hoes, and they were hilarious," he recalls, laughing. "I look like a 1960s president's wife. I had a long tube dress with marabou around the ankles, long white gloves, white pearl drop earrings and a bouffant."

That night, heading into Neighbors — Seattle's hottest gay bar — a stranger pushed through the crowd, locked eyes with the impossibly tall vision in vintage chiffon, and said: Are you Edie Sedgwick? Christopher said no. The stranger said: They're all sluts, but you are fabulous.

He had no idea who Edie Sedgwick was. He had to ask a friend. But later that night, when the Halloween drag contest was called and a guy at the sign-in table

asked for his name, he remembered. "Don't call me big green thing," he said. "Call me Edie." He entered the contest. He won. And for the rest of his time in that ballet company, the boys called him nothing else.

That was the night Edie was born. And Las Vegas is once again getting her full force.

A Dream That Wouldn't Sit Still

Edie's résumé reads like a love letter to live performance. After Seattle came New York City — Broadway, eight years with a tap company, and an invitation to the legendary Fosse workshop, the exclusive creative incubator behind the development of Fosse the Musical. Then came Cirque du Soleil, and the show that many Las Vegas know her from: Zumanity, the adults-only Cirque production that ran at New York-New York Hotel & Casino for nearly two decades and redefined what a Vegas resident show could be.

But even in the middle of all of it — the costumes, the spectacle, the Cirque machinery humming around her — Edie's mind was somewhere else. "I was daydreaming all the time about a live singing drag show on the strip," she says. "I would go see the shows, and I love lip

syncing. It's tradition, it's how we all started. But my brain is always spinning away."

Lip syncing, she explains, has a beautiful democratizing power — it lets anyone, from any background, have a moment of glory on a stage. "Somebody that might have just a day job by day, they can get dolled up at nighttime, get on stage, feel like a celebrity. They can have a moment of excitement and a moment of glory. And that's really wonderful." But Edie knew she had something different to offer, something that would take drag somewhere new. Not better — different. Elevated. Terrifying in the best way.

"I just wanted to take drag to a different level," she says. "Someplace different and scary and exciting."

Faaabulous! Is Born

The result is Faaabulous! — The Ultimate Drag Brunch Show, now in residence at The Venue at Masquerade Village inside Rio Hotel & Casino. Edie co-created the production with longtime collaborator Jamie Morris under their Las Vegas-based entertainment company BevNap Productions, whose portfolio includes Mommie Queerest, Golden Mean Girls, and the globally touring comedy phenomenon Puppetry of the Penis. The

show is produced by Ivory Star, the powerhouse team behind *Marriage Can Be Murder* — also at the Rio — and their infrastructure has been a revelation.

"I turn on my phone and our ads are popping up constantly," Edie says, still marveling at it. "That makes me tingle. When we get there, there is an army of people turning the room over from *Marriage Can Be Murder* to *Faaabulous!* — and the second we're done, turning it back. To have that kind of support takes a lot of weight off my shoulders. And there's already a ton of weight on my shoulders."

The show runs 70 minutes and delivers a dense, joyful mix of pop anthems, Broadway favorites, diva tributes, and irreverent parody — with four-part harmonies, duets, and standout solos. Everything performed live. No backing tracks, no pre-recorded vocals, no safety net. It's a distinction that Edie wears like a badge: *Faaabulous!* is the first all-live-singing drag show in Las Vegas history.

"We are the first show to ever do that in Las Vegas," she says. "That's very exciting."

Meet the Queens

The cast Edie has assembled is as carefully constructed as any Broadway ensemble. Sunshine is a seasoned queen bringing confidence and presence. Leilani, Aria Devine, Martina Brookshire, and Kitty Del Mar round out a lineup of singers — real singers — with the chops to back up every promise the show makes.

"It is very difficult to find singing queens," Edie says. "There's always going to be one or two, but to find a cast of singing queens is very difficult. So I feel very lucky." She pauses, then delivers the detail that stops the room: "I even have one queen who is currently in the Air Force."

The show opens with a number called "Fabulous," written specifically for the production. Ask Edie about it and something lights up in her that no amount of professional polish can contain. "Every single time I hear it, I am just in love with it," she says. "It's like a power-drive song. It just has something."

Las Vegas: A New Kind of Audience — Every Night

Edie has performed in New York, across the country, around the world. She knows the difference between audiences. In New York, she built a congregation — regulars who came to her weekly shows like clockwork, who called her performances "church." In Las Vegas, it's something else entirely.

"Las Vegas is very transient," she says. "It feels like every single time it's like a completely new audience. It's like an ocean wave." That freshness is both the challenge and the gift of performing here. You can't build a regular crowd in the

traditional sense, but you also never stop meeting the show's first-ever fans.

Faaabulous! opened its first weekend at the Rio to crowds that surprised even Edie. "I have to say I was a little shocked and pleasantly surprised," she admits. "I was step-dancing happy. I was just like — da da da da da da." She laughs, still riding the high of it. "I don't know if it's going to last, but it's starting off really, really wonderful. So fingers crossed."

She's realistic about the economic headwinds. Vegas is expensive — cocktails, parking, gas, food, all of it adding up fast. And competing for entertainment dollars against RuPaul's *Drag Race Live*, against television, against the endless Vegas options, is genuinely daunting. "You can't compete against television," she acknowledges. "It's very difficult." But that's also where the live-singing difference becomes a lifeline. You can't stream four-part harmonies in a room that smells like mimosas and glitter. You can't pause it.

What It Means

Drag in 2026 is both more visible and more vulnerable than it's ever been. Shows are shutting down by government order in cities across the country. The cultural battle over drag is loud and, in some places, dangerous. Edie doesn't flinch from it.

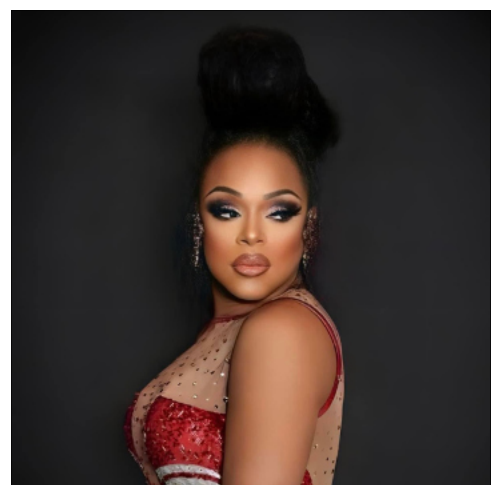
"When I was a young queer, it was frightening," she says. "We weren't on TV every day. It was just scary. But it also felt like we were part of a magical world that nobody knew about." She's genuinely happy for the young queer people who exist in a world with far more visibility and far more representation. But she wants them to know something specific when they walk into *Faaabulous!*

"I want them to know that they have a family they can be a part of. We're going to love them, we're going to hug them, we're going to sit and listen to them and make our community stronger, bigger, happier."

The Invitation

Every ticket to *Faaabulous!* comes with bottomless mimosas (excludes "show only" ticket) and includes a meet-and-greet with the queens — a deliberate, structural commitment to exactly that kind of connection. The show runs every Saturday and Sunday at The Venue at Masquerade Village. When asked for a final message to anyone still on the fence, Edie doesn't overthink it.

"Come," she says. "Have the time of your life. Listen to these girls sing. Their voices are outrageous. They are audacious, they are ambitious, and they are fabulous."





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Las Vegas Little Theatre Stages World Premiere of New Works Competition Winner

Las Vegas Little Theatre is bringing fresh theatrical energy to the valley this month with the fully staged world premiere of **Love You Madly**, the winning play from LVLTL's prestigious New Works Competition. Written by John McDonnell, the production runs May 15–24, 2026 in the intimate Fischer Black Box at LVLTL's Schiff Drive home.

The play centers on Jayne, a woman whose carefully ordered life gets thrown into delightful chaos when she crosses paths with the charming but eccentric Douglas — and his unpredictable ex, Natasha. What starts as an ordinary encounter quickly snowballs into a layered, fast-moving story of mistaken identities, hidden danger, and an unlikely romance that forces Jayne to question everything she thought she wanted from life. McDonnell's script balances sharp wit with genuine emotional stakes, making **Love You Madly** the kind of new work that reminds audiences why live theater still delivers experiences no screen can replicate.

The production stars Natalie Gunn as Jayne, Devin Sheffield as Douglas, Hannah Jones as the volatile Natasha, and Greg C. Bolanos as Josh. The ensemble is helmed by director Ed Murray, with stage management by Nicole Marie, set construction by Ron Lindblom, lighting design by Kendra Harris, and costumes by Richard Holtsberg and Julie Horton.

Performances run Fridays at 7pm, Saturdays at 2pm and 7pm, and Sundays at 2pm — making it easy to catch the show over two weekends. With only a handful of performances in an intimate black box setting, seats are expected to go quickly.

Tickets are available at www.LVLTL.org or by calling the box office at (702) 362-7996.



Majestic Repertory Brings Shakespeare's Most Iconic Tragedy Into the Present

Majestic Repertory Theatre is staging Shakespeare's *Romeo and Juliet*, directed by Troy Heard, in a bold and contemporary "in-er-face" production set firmly in the present day. Expect the timeless tragedy reimagined with raw energy and high-stakes emotion that makes the classic feel brand new. Performances are at Majestic Repertory Theatre in downtown Las Vegas (89101), with general admission tickets at \$39.95 and a discounted \$20 rate for guests under 21 (valid ID required at the box office). Tickets are available at tickettailor.com/events/majestic.



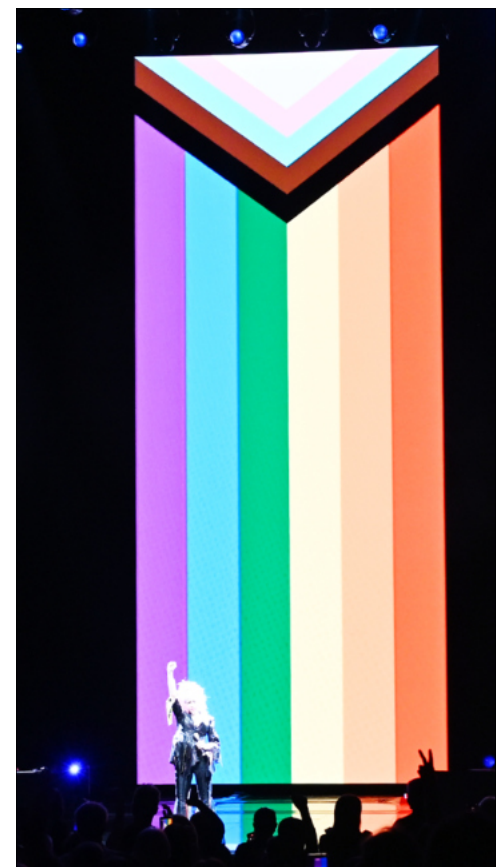
The Las Vegas Philharmonic presents an extraordinary evening at Reynolds Hall at The Smith Center on Saturday, May 9 at 7:30pm, with newly appointed Music Director Rei Hotoda conducting and acclaimed pianist Tony Siqi Yun as featured soloist. The program pairs Mozart's Piano Concerto No. 23 in A Major — performed by the Juilliard-trained Yun, hailed as a "poet of the keyboard" — with Mussorgsky's monumental *Pictures at an Exhibition* in Ravel's brilliant orchestration, bookended by Kevin Day's *Manhattan Nights* to open. A landmark night for the orchestra's exciting new chapter.



Majestic Repertory Theatre is casting principals and understudies for *SCREAM'D: An Unauthorized Musical Parody*, a 90s horror-meets-rock comedy running September 18 through November 21, 2026, directed by Troy Heard with Jason Manlapaz serving as choral director. The production is seeking Vegas locals for roles including Sidney (the final girl), Casey/Tatum, Billy, Stu, Randy, Deputy Dewey, and Gale Weathers — all requiring strong rock voices, comedic chops, and confidence. The gig is paid and non-union.



Two icons of a generation gave Las Vegas something to celebrate this spring. The B-52s brought their beloved catalog — "Rock Lobster," "Love Shack," and more — back to The Venetian Theatre for another run of sold-out shows, continuing a residency that has had the city dancing since 2023. Meanwhile, Cyndi Lauper made her very first Las Vegas residency appearance at The Colosseum at Caesars Palace, giving fans who missed her global Farewell Tour one final chance to celebrate with a performer who has never sounded better. A Grammy, Emmy, and Tony Award winner with global record sales exceeding 50 million, Lauper's run felt less like a curtain call and more like a coronation — fitting for a newly inducted Rock & Roll Hall of Famer.





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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
thepridetreelv.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

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cancommunityhealth.org/las-vegas

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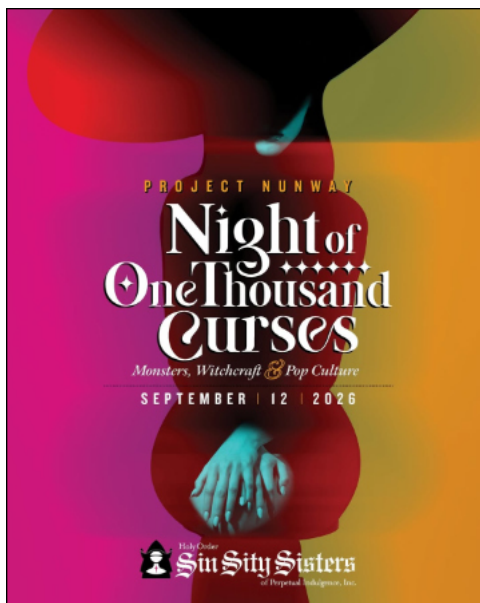
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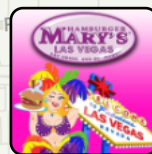
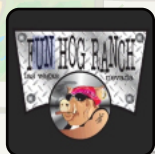
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