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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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From Pink Power to Policy Pushback: Legally Blonde, Rita Bitch, and the Week's LGBTQ+ Battles

Bend, Snap, and Steal the Show – Legally Blonde at Super Summer Theatre

Steve and Sandra Huntsman have traded fairy-tale castles for Harvard Law casebooks, producing a high-energy, unapologetically pink Legally Blonde: The Musical at Super Summer Theatre. Both veterans of the 2012 production, the couple reimaged the show with LED walls, rapid-fire scene changes, and a cast selected from nearly 180 auditionees. Sandra pulls double duty as both Paulette and costume designer, wrangling quick changes that clock under 30 seconds. Steve directs the fast-paced staging, likening it to "a train in motion." The Huntsmans aimed for a female-forward, modern, and community-driven piece—one that audiences have embraced with near-sellout performances. Beyond the laughs and choreography, they stress the show's message: Elle Woods wins not by changing herself, but by being smart, kind, and true to who she is.

Rita Bitch – From "Hereditary" Monologue to Carving Knife Comedy

In the drag competition Drag Royale, Rita Bitch carved her name—literally and figuratively—into audience memory. She recalls her standout "I am your mother" monologue from Hereditary, which drew an unexpected wave of fan connection, as well as a roast performance she deemed her funniest work to date. Rita prides herself on delivering more than surface spectacle—balancing raw emotion with biting humor. For her, the competition

wasn't just about stage time, but about backstage camaraderie: bonding with fellow queens, trading stories, and pushing each other creatively. While some competitors came to the roast with "plastic knives," she brought a "full-on carving knife"—a metaphor for her commitment to going all in.

Trans Troop Purge & Kim Davis Redux

The Pentagon has brought back anti-transgender military rules, ordering anyone diagnosed with gender dysphoria to serve only in their birth-assigned sex or be discharged. The policy, rolled out earlier this year, gave active-duty members until June 6 and reserves until July 7 to self-identify, with commanders then having 30 days to start separation paperwork. The Air Force is leading the push, often targeting service members with 15–18 years of experience—close enough to retirement to lose their pensions, Tricare, and lifetime benefits. Advocates call it "targeted attrition," arguing it's less about readiness and more about purging decorated troops from the ranks.



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Two Steps Back: Uncle Sam Boots the Trans Troops, Kim Davis Crawls Back Into the Spotlight

It's 2025, and apparently, America's military brass decided that their true enemies aren't foreign adversaries or cyberattacks—it's... their own troops. Specifically, the ones who happen to be transgender. Yes, the Pentagon has officially dusted off the "don't let the door hit you on the way out" playbook and is sending trained, decorated service members packing, benefits be damned.

This isn't some subtle bureaucratic reshuffle. Back in February, the Pentagon rolled out a new "clarification" (military-speak for "you're screwed") that said anyone diagnosed with gender dysphoria must serve only in their sex assigned at birth—or leave. Period. Full stop. Rainbow flag folded. Forget the years of inclusive policy and public statements about valuing "all who serve." Those were just... temporary decorations, apparently.

By May, the "policy" had evolved into an eviction notice. Active-duty folks had to "self-identify" by June 6, reserves by July 7, and commanders had 30 days to start the paperwork. Translation: "Please RSVP to your own career's going-away party."

The cruelest twist? The Air Force, of all branches, is leading the charge on fast-tracking people out the hatch. And it's not just the new recruits feeling the burn—it's career service members with 15 to 18 years under their belts. These are people close enough to retirement to smell the sheet cake, now told they won't get their pensions or lifetime medical coverage because someone decided they don't "fit" anymore.

Think about that. You give nearly two decades of your life—deployments, missed birthdays, waking up at 0430 in places you can't even tell your family about—and your reward is a pat on the back and "don't forget to turn in your uniforms." You're not just losing a paycheck—you're losing Tricare, a retirement check, and the stability you were promised in exchange for your service.

Advocates call it "targeted attrition." We call it what it is: a slow-motion shove off the benefits cliff. They're dangling a few "voluntary separation" incentives, but it's like being offered a bus ticket when you were expecting a house. And make no mistake—if you don't "volunteer," the involuntary train is already on the tracks, and it doesn't make return trips.

Meanwhile, in the "you thought this saga was over" category, Kim Davis is back. Yes, that Kim Davis—the former Kentucky

county clerk who went viral in 2015 for refusing to issue marriage licenses to same-sex couples because it violated "God's authority" (and apparently Kentucky's office hours). She became a conservative folk hero, complete with standing ovations, speaking gigs, and memes of her glaring behind a counter.

Fast forward a decade, and she's still at it—now with a shiny new petition to the U.S. Supreme Court that's basically a "Dear SCOTUS, please undo marriage equality" letter. She's asking the justices to overturn *Obergefell v. Hodges*, the landmark case that made same-sex marriage legal nationwide. You know, the one that finally let us throw weddings without a flight to Massachusetts or a ceremony in Canada.

Her argument? Religious freedom trumps civil rights—especially when it comes to signing a piece of paper that makes two people's love legally valid. It's the same tired logic in a new gift wrap: "My beliefs matter more than your existence." And in the current Supreme Court climate, no one's laughing it off.

Make no mistake: this isn't just about her. If SCOTUS takes the bait, *Obergefell* is on the table. And if marriage equality goes, the dominoes behind it—parental rights, adoption protections, spousal benefits—are all wobbling in the breeze. It's not just your wedding photos you should worry about—it's your health insurance, your taxes, and whether your marriage counts at all the next time you cross a state line.

So here we are: on one side, a military policy that treats trans service members like expendable gear, and on the other, a legal crusader hoping to re-closet an entire generation's hard-fought rights. Both banking on the same thing—that the public's too distracted or too tired to fight back.

But if there's one thing this community knows how to do, it's outlast the people who underestimate us. We've been through worse than policy memos and court petitions. We've danced through raids, survived plagues, and turned funeral marches into parades.

Kim Davis can polish her Supreme Court brief all she wants. The Pentagon can shuffle papers and call it "readiness." But they might want to remember: when you back us into a corner, we don't just push back—we show up louder, prouder, and better dressed than anyone else in the fight.

Bad Week for Bigots

If you're trans, queer, or just generally not a fan of discrimination in a sensible pump, it's been a doozy. The Pentagon decided to treat decorated transgender service members like outdated office furniture—tossing them out before retirement and yanking the lifetime benefits they earned. Meanwhile, Kim Davis, the patron saint of stamping "NO" on your love life, is back in court with a Supreme Court petition that basically says, "Hey, can we make marriage equality not a thing again?"

Both moves share the same tired playbook: dress up prejudice as "policy" or "religious freedom," then hope no one notices the lives you're wrecking. But newsflash—this community didn't get here by rolling over. From Stonewall to SCOTUS, we've learned that every time they come for us, we get louder, bolder, and far more fabulous. And we're ready for round two.

Suicide Lifeline "Press 3" Shutdown

The feds yanked the "Press 3" option on the 988 Suicide & Crisis Lifeline, effectively shutting down the LGBTQ+ youth-specific crisis support. The Trevor Project lost their \$25 million contract and had to lay off over 200 counselors—slashing access to specialized, lifesaving care.

Hospitals Pull Gender-Affirming Services

Since June, at least nine major U.S. hospitals—including Stanford Medicine, Children's Hospital Los Angeles, Yale, and UPMC—have halted gender-affirming care for minors, often even in states where it's legal. This follows mounting pressure from the Trump administration and a Supreme Court decision (*U.S. v. Skrmetti*) upholding such restrictions.

New "Covenant Marriage" Bills & Resolutions

To add insult to insult, lawmakers in Missouri, Oklahoma, Tennessee, and Texas introduced "covenant marriage" bills—religiously influenced laws aiming to make divorce far more onerous. Meanwhile, other legislators in five states (though largely symbolic) pushed resolutions urging SCOTUS to revisit *Obergefell*. (them.us/15)



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Bend, Snap, Repeat:

How Steve & Sandra Huntsman Turned Legally Blonde into Super Summer Theatre's Hot-Pink Smash

For years, Super Summer Theatre (SST) has whisked audiences away to enchanted kingdoms under the desert sky. This summer, producers Sandra and Steve Huntsman swapped fairy-tale gowns for stilettos and Harvard Law casebooks, delivering a bright, buoyant, unapologetically pink production of *Legally Blonde: The Musical*.

Sandra—who both performs in the show and designed its costumes—wanted a break from fantasy for something fresh. “No feathers, fins, scales, or fur,” Steve jokes. “We’ve been in fairy-tale land for a while, and *Legally Blonde* is modern, quick-witted, and female-forward.”

Steve (who serves as director and designer for the show) working behind the scenes to coordinate the technical design, staging logistics, and the tight backstage choreography, was equally ready for a change. “We’ve done the big magical titles, but this show’s energy is completely different,” he says. “It’s fast, it’s modern, and it lets us showcase the incredible female talent in our community.”

The Huntsmans also have history with the piece: both appeared in SST’s 2012 production. Returning as producers meant reimagining a show they love with more experience, a bigger vision, and a community full of new talent ready to take on the challenge.

Why Legally Blonde Works Now

Under the glitter and camp, *Legally Blonde* is about identity, resilience, and refusing to shrink to fit someone else’s mold. Sandra points out that it’s “a female-driven story,

which is rare in musical theatre,” and one that allows SST to offer more lead roles to women—a demographic that always turns out in strong numbers at their auditions.

Steve adds that its modern setting frees them creatively. “It’s timeless because it’s relatable,” she says. “The themes—finding yourself, standing up for what’s right, being true to who you are—resonate now as much as ever.”

Casting: New Faces in the Spotlight

Between 175 and 180 hopefuls auditioned; just 25 made the final cast list. Thanks to Huntsman Entertainment’s strong social reach, turnout was impressive—but at the preseason barbecue, Steve realized how many were brand new to the company.

That’s exciting for both producers. While they love working with trusted veterans, the Huntsmans cast for fit, potential, and character—not just credits. “If someone isn’t right for this show, we keep them in mind for the next,” Steve says. Cultivating talent, he adds, is essential in community theatre. Some will stay local, others will go professional—but all benefit from the shared craft.

Breaking the Template

Legally Blonde has a well-known professional recording that’s easy for actors to mimic. Steve says that’s why he loves seeing performers bring something fresh. Bruce Ewing’s Professor Callahan is a prime example—his interpretation is distinct from the Broadway original, offering a performance tailored to this ensemble and space.

Audition surprises are part of the job: some performers exceed expectations in

rehearsal, others peak early. The Huntsmans look for those who can grow into the role, and this cast, Sandra says, “has been fantastic.”

Rehearsals: Humor, Hiccups, and Dogs

Healthy rehearsal rooms have laughter, and this one had a whiteboard for the best lines. A standout came from choreographing the Celtic “Remix” section—when “Let’s take it from the ‘ho” became an unintentional running joke.

The real scene-stealers, though, have four legs. One dog is a disciplined pro; the other, owned by the Huntsmans’ daughter Chloe, is loyal to her mom above all else. Spotting her backstage mid-performance? Instant beeline. The cast has learned to adapt, and audiences love the unpredictability.

Compared to *Beauty and the Beast*, where oversized costumes made simple fixes impossible, *Legally Blonde* is easier to manage—except for the animals.

A Locomotive in Pink

This isn’t a traditional scene-song-scene musical. *Legally Blonde* moves like a pop roller coaster: music blends into dialogue, transitions happen at speed, and once the engine leaves the station, there’s no stopping. “It’s a train in motion,” Steve says. “You’re on board until the curtain call.”

To match that energy, the Huntsmans introduced LED walls in place of static painted drops. Instead of half a dozen backdrops, they designed about 40 distinct scenic looks—a big lift in pre-production, but a huge visual payoff. The stage can pivot from salon to classroom to courtroom without losing momentum.



Costumes bring their own urgency. As both performer and designer, Sandra is acutely aware of the stakes. Elle Woods has changes that clock under 30 seconds, requiring a backstage team moving as precisely as the cast onstage.

Backstage at SST: A Box Full of Tetris

Audiences see a polished production; Steve sees the machinery making it happen. SST's stage house has almost no wing space, no fly system, and minimal storage. "It's basically a box," he says, "and inside that box, the crew is playing 3D Tetris."

One door unit, for example, has to be turned around for different scenes—but can't pivot in place. Crew members execute a careful three-point turn just to get it ready, all while navigating other moving pieces in the dark. "The audience would have no idea," Steve says, "but the crew is working miracles every night."

Opening Night: The Audience That Talks Back

Opening night brought the most electric crowd the Huntsmans have ever experienced. Cheers, groans, and bursts of commentary punctuated the show.

Steve notes that the cultural conversation has shifted since SST last staged *Legally Blonde*. Audiences are quick to call out toxic masculine behavior—when Warner or Callahan crosses the line, reactions come instantly. "It's almost like interactive theatre now," he says.

The LGBTQ+ community has also embraced this production. The Disney Gays have loved past productions for years, and now they're loving Elle Woods just as much.

The Message Under the Manicure

Beneath the jokes, choreography, and pink, *Legally Blonde* is about kindness, love, and being yourself without apology. "Elle



doesn't win by changing who she is," Sandra says. "She wins by being smart, kind, and true to herself."

It's also just a great night out. "People can't believe what we pull off in community theatre," Steve says. "The quality is that high."

The Producers' View

Producing together means the Huntsmans see the show from different angles. Steve's vantage point is the moving machinery—the crew's choreography, the set transitions, the precise timing that keeps the performance seamless.

Sandra's is filtered through the performer's experience: hearing the audience without seeing the whole picture, trusting the team to deliver what she can't watch from onstage. It's a trade-off—being in the moment means you can't step outside it.

The Tough Stuff

Rehearsals brought their share of challenges: unpredictable dogs, the learning curve for LED technology, newcomers adjusting to the pace, and a show that rarely stops to catch its breath. But the Huntsmans are proud of how the team met every obstacle.

"The vocals are tough, the dancing is demanding, and the energy has to stay high from start to finish," Sandra says. "The cast has worked incredibly hard to make it look effortless."

Why This Show Is a Win for Vegas

Local theatre thrives when it reflects the city it serves. *Legally Blonde* is sharp, stylish, and tougher than outsiders expect Las Vegas to be. Hundreds auditioned, dozens were cast, and a small army of crew, designers, and volunteers transformed an empty stage into a living, breathing musical.

Word-of-mouth has been strong, with early

performances near sellout. If you've never made the trip to Super Summer Theatre, this is the season to start. If you're a regular, you'll notice the upgrades immediately—especially the LEDs, the pace, and the precision.

The Huntsmans picked this title to center women, nurture new talent, and give Las Vegas a high-quality, feel-good night out. "It's about being who you are," Sandra says. "Loudly, kindly, and without apology."

The Lightning Round

Favorite Line

Sandra: "Does she have three boobs?"

Steve: "What, like it's hard?"

First Broadway show

Sandra: *The Phantom of the Opera*

Steve: *Next to Normal*

Best concession snack

Sandra: Hot dogs

Steve: Red Vines

Dream roles

Steve: Dan in *Next to Normal*

Sandra: Diana in *Next to Normal*

Most stressful part of opening night

Steve: "Making sure the paint is dry before the set rolls on."

Sandra: "The quick changes."

If Elle Woods headlined a Vegas casino

Sandra: "Circus Circus—because, pink."

One word to describe the cast

Sandra: "Endearing."

Steve: "Kind."

Which *Legally Blonde* character are you most like?

Sandra: "Paulette—a little insecure, but always finding herself."

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RITA BITCH

DRAG *Royale*

Rita Bitch has taken 'Drag Royale' by storm, leaving an undeniable mark on the Las Vegas drag scene. From the high-pressure moments of the competition to the empowering sisterhood fostered behind the scenes, Rita has emerged as a fan favorite. Now, as she looks back on her incredible journey, she shares the moments that shaped her experience, what it was like performing on one of the hottest stages in town, and the value of community.

Rita's time in 'Drag Royale' was nothing short of remarkable. One moment stands out to her in particular: her unforgettable performance of the "I Am Your Mother" monologue from 'Hereditary'. "I wasn't expecting the response I got at all," Rita says. "It's such an iconic scene, and getting to play with the nuances of it was incredibly fun. The reactions, especially Chanel's feedback, brought me to tears." For Rita, the performance was more than just a challenge—it was an emotional connection with her audience. "People came up to me afterward and told me it was their favorite movie, and they had never seen anything like that. That was a moment I'll never forget."

But Rita wasn't just proud of her acting challenge. She also nailed her roast performance, claiming to be "the funniest bitch up there." "The other girls came with plastic knives, and I brought a full-on carving knife," she laughs. "It was my chance to show the love I have for my sisters—by making fun of them!"

As the competition progressed, Rita faced the pressure of the final weeks, but she was determined not to let fear control her. "I didn't want to go home. And I've had bad experiences with Lizzo songs in the past, so I was really fighting for my life out there," Rita admits. "But I wanted to make sure that if I did leave, I wouldn't have that feeling of 'if only I had tried a little harder.' I had to give it everything I had."

Despite the stress of the competition, Rita stayed grounded and focused. "I work under a lot of stress, so I just set goals for myself. I'd write down everything I needed to do and stay consistent with my preparation," she explains. "Even if that meant staying up until 4 a.m. rhinestoning my pants, I made sure I got it done. Being busy kept me from having a mental breakdown."

As a Vegas queen, Rita's commitment to the LGBTQ+ community has always been central to her journey. "Community means the world to me. I'm from a small town in Washington, and growing up, community was everything," Rita says, her voice filled with emotion. "Since moving to Vegas, I've found it hard to feel that sense of belonging. But through 'Drag Royale', I've discovered how connected we all really are. We're stronger together."

Rita is deeply grateful for the support she's received throughout the competition. "To everyone who cheered me on, helped me with costumes, or ran lines with me—I am beyond thankful," she says. "The love and encouragement I've gotten from the community has been overwhelming, and it's what keeps me going. It's why I wanted to do this competition in the first place."

As 'Drag Royale' nears its finale, Rita has words of encouragement for the remaining queens: "Trust yourselves and do what you do best. All three of you are phenomenally talented."

Rita's journey in 'Drag Royale' may have ended, but her impact on the Las Vegas drag scene is just beginning. For her, the competition was more than a chance to showcase her talent—it was an opportunity to remind the community that we are all in this together. And for that, Rita Bitch will always be a true queen.



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thecenterlv.org

ACLU
aclunv.org

ADL
lasvegas.adl.org

ALCOHOLICS TOGETHER
alcoholicstogetherlasvegas.com

BEARS LAS VEGAS
bears.lv.org

COMMUNITY COUNSELING CENTER OF SOUTHERN NEVADA
cccfsn.org

HENDERSON PRIDE
hhendersonpride.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)
lucoflv.com

LEGACY COUNSELING
legacycounselingandworkforceconnections.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



HIV Resources

AID FOR AIDS OF NEVADA (AFAN)
afanlv.org

AIDS HEALTHCARE FOUNDATION (AHF)
aidshealth.org

CAN COMMUNITY HEALTH
cancommunityhealth.org/las-vegas

FARABI WELLNESS CENTER
hpvlv.com

GOLDEN RAINBOW
goldenrainbow.org

HORIZON RIDGE WELLNESS CLINIC
hrc.lv.org

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MEET & GREET
12:30 AT GIPSY

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FROM RUPAUL'S DRAG RACE S14

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1:30 AM MAIN ROOM

MEET & GREET
12:30 AT GIPSY

SUNDAYS

SUNDAY SERVE

SHOWTIME
1 AM FRONT ROOM
W.B. BY DOMESTIC + FRODOLORE 100

THURSDAYS

REPLAY

HOSTED BY ROMAN TAJOUR + ADAM KING ADGUE
SOUNDS BY DJENYLO + DJ V

SHOWTIME
10:30 AM FRONT ROOM + 1:30 AM MAIN ROOM
\$6 WELL COCKTAILS BEFORE MIDNIGHT

Piranha NIGHTCLUB PRESENTS

LATIN SUNDAYS

HOSTED BY PALOMA MAKARY
MUSIC BY DJ V
SHOWTIME
1:30 AM IN THE MAIN ROOM
\$20 DOMESTIC + \$25 IMPORT BUCKETS | 10 PM TO CLOSE
W.B. BY DOMESTIC + FRODOLORE 100