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HEX AND THE CITY: THE CRAFT'D CASTS ITS VEGAS SPELL

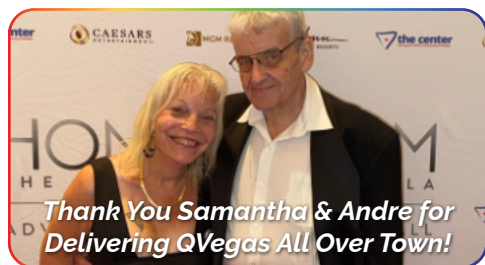


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Beyond the printed page, QVegas connects with readers through a robust digital presence—on the web, across all major social media platforms, in our dedicated iOS app, and through weekly email blasts that keep the community in the know. Our coverage spans nightlife, entertainment, politics, health, advocacy, and the everyday stories that make up the diverse LGBTQ+ experience in Las Vegas.

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Art as Alchemy: Witches, Recovery, and the Bold New Faces of Reinvention

This issue is about transformation—the kind that takes courage, creativity, and a little bit of magic. At its core are two powerful stories: one that resurrects a cult film into a live, high-energy musical experience, and another that turns personal struggle into an anthem of resilience and connection. Both works remind us that art doesn't just entertain; it heals, provokes, and builds community.

First up: 'The Craft'd' returns to Majestic Repertory Theatre, sharper and bolder than ever. Originally staged in 2022, the show now steps into the spotlight with fresh choreography, a stronger narrative arc, and the same darkly seductive humor that hooked audiences the first time. Director-producer Troy Heard leans into the gothic pulse of the original film while injecting it with a rock-and-roll heartbeat courtesy of music director Brandon Scott Grayson. Expect a setlist that blends iconic alt-rock—The Cure, Nine Inch Nails, New Order—into vocal fireworks, all performed in an intimate cabaret setting that erases the distance between performer and audience. This is not a parody built on cheap gags; it's a celebration of outsider culture with depth and bite. Performances begin September 11 and run through mid-November, making it a perfect lead-in to Halloween.

On the music front, David Hernandez brings something deeply personal with his new single, "feel it all," dropping September 12. Written during his journey

through sobriety, the song carries the raw honesty of someone who has faced down his demons and chosen life. Its accompanying video takes vulnerability to the next level, featuring real members of a recovery circle instead of actors—proof that Hernandez isn't just telling a story; he's living it. The release coincides with a two-night live show at Fontainebleau, where Hernandez will perform jazz-inspired arrangements alongside a live quartet. Think soul and pop classics reimagined with a late-night vibe, punctuated by moments of authentic connection. And for those who need it most, the project partners with the West Hollywood Recovery Center to provide real-world resources for anyone seeking support.

Both stories share a common thread: the power of creation as a lifeline. Whether it's through the fierce sisterhood of four witches finding their strength or an artist baring his soul in melody, these works prove that art isn't a luxury—it's survival, stitched in song and story.



Russ White & Garrett Pattiani
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SEPTEMBER 2025

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Circle of Recovery, Sound of Soul: David Hernandez Premieres “feel it all” and Lights Up Fontainebleau

David Hernandez is not hiding behind a hook anymore. With his new single “feel it all” (out September 12, 2025 on all platforms) and an intimate, movement-driven video co-directed with longtime collaborator Johnny De, the pop-soul vocalist steps squarely into the light—sober, vulnerable, and ready to tell the truth about what it takes to come back to yourself. The timing is no accident: the single arrives the very weekend Hernandez debuts a two-night lounge run at the newly reimagined Fontainebleau Las Vegas (September 12–13), where he'll flip beloved hits into jazzy, throwback arrangements with his quartet, Midnight Bleu, and—if the moment calls—thread in the song that started as a secret and became a lifeline.

“You don't go around hard things—you go through them,” Hernandez tells QVegas. “That's where this song came from.”

From Notes App to Anthem

“feel it all” wasn't meant for release. Hernandez, known nationally from American Idol Season 7 and a resume that includes The Ellen Show, The Today Show, TRL, and President Obama's Inaugural Kick-Off Celebration with John Legend and Maroon 5, began writing the song as he began living differently. Sobriety forced the singer to stop sprinting past discomfort and start listening to what it had to say.

“I don't keep a formal journal,” he says, “but

my Notes app? That's where all the little truths go—ideas, quotes, scraps of feeling. One day it clicked: I've spent decades distracting myself. What happens if I just sit with it? That was the spark.”

The song took four months—the longest he's ever spent writing a single track—accumulating piece by piece as if the story would only let itself be told when he was ready. Verse one, a chorus, a second verse that arrived in the steam of a shower. Even a rhythmic spoken section he jokingly calls his “first-ever flirtation with rap.” The push-pull wasn't creative block; it was fear.

“I felt exposed,” he admits. “I worried about oversharing being weaponized. Addiction and trauma aren't pretty dinner-table topics. I kept asking, ‘Is this just for me?’”

The answer arrived when Hernandez finally played an early mix for two close friends. “They cried,” he says simply. “Their stories weren't the same as mine, but the message landed. I thought: maybe this doesn't belong on my hard drive. Maybe it belongs to whoever needs it.”

Saying the Quiet Part Out Loud

If the message is universal, the language is deliberately specific. The song opens with a lyric Hernandez nearly cut: “Who am I without the substances? Who am I without the sex?” It's not coy, and that's the point.

“Addiction is isolating; it tells you you're the only one,” he says. “I tried to soften those lines, to find gentler words that still

rhymed. There weren't any that were honest. Keeping them was me refusing the lie. Sobriety stripped away my escape routes. It forced me to feel everything. That's how this song was born.”

Turning Vulnerability Into A Visual

The video for “feel it all” began as a simple concept in a rented space. After conversations with trusted friend John Duran, Hernandez's publicist Len Evans, and people in his recovery community, the idea deepened into something far more intimate: a recovery circle. Real people from different backgrounds—some queer, some not, many in recovery, all of them carrying something heavy—gathered in a warehouse to hold space for each other while the camera listened.

“I didn't want actors-for-hire who could ‘play’ pain,” Hernandez says. “Everyone in the video connected personally to the song. They heard it first. They chose to be there.”

Co-director Johnny De, who previously partnered with Hernandez on “Vices” and “I AM,” layered the circle with choreography and camera language that honors the body as an instrument of truth. “Johnny brings movement and breath where words might fail,” Hernandez says. “His trust in the process made it feel special.”

The set was deliberately trauma-informed. Hernandez opened the day with a thank-you and clear consent: participate where



you're comfortable, opt out where you're not. "There's a party scene that implies substances," he notes. "Some people sat that out. That was more than fine."

By day's end, the "shoot" had quietly become something else. Messages poured in afterward from cast members who'd made new friends or felt heard for the first time in a long time. Hernandez's mother—whom he flew in for the video—connected with his recovery community, a full-circle moment given their shared history and the work they've done to understand each other. "The whole thing felt like group therapy in the best way," he says.

To ground the art in action, the team partnered with the West Hollywood Recovery Center, whose logo appears in the video and whose network of resources will be linked to the release. Hernandez is also coordinating with national organizations so fans who watch, feel seen, and need help have a clear next step. "If someone DMs, 'I think I need help,'" he says, "the first response is: 'I'm glad you reached out. You're not alone.' Then we help them find a meeting, a hotline, a person. Connection is the antidote."

The Queer Context

Hernandez is frank about the ways addiction intersects with LGBTQ+ life. "People still think it's a choice—just stop, go home," he says. "But our community carries layers of trauma: family rejection, church wounds, being 'othered,' the validation economy we build around sex and roles. If addiction runs in your family, the party can turn into a coping mechanism. Naming that isn't about shame; it's about love."

Part of the work, he believes, is refusing to pathologize the feeling itself. "Life is awkward, uncomfortable, cringy. No one wants to sit in that 24/7," he laughs, "but growth demands it. That's why the song is called 'feel it all'—not 'feel the good parts.'"

Redefining Success, On His Terms

If "feel it all" is Hernandez's most personal work, it also reframes what success looks like seventeen years after *Idol*. "As a kid, success meant fame: platinum records by 30, Grammys, the whole fantasy," he says. "I've done national tours, opened for John Legend at the inauguration, released

music on my own terms. That's success too."

Sobriety helped him "right-size" his perspective. "I love creating. I get to support myself with art. The story isn't linear, and I'm staying out of results I can't control. That's new for me," he says, smiling. "I'm type A—I want to drive the bus. But art is subjective. The job is to tell the truth and let it go."

Bringing Honesty To The Bleu

That ethos travels with him to Fontainebleau Las Vegas, where Hernandez will perform September 12 and 13 in one of the property's jewel-box lounges—either Nowhere Lounge or Azul Lounge (final placement TBD at press time). September 11 is a private event; the public can join him Friday and Saturday.

The show aesthetic? "Sexy and sleek," he says. Think Postmodern Jukebox-style reinventions: sturdy pop and soul standards bent into midnight jazz, pliable grooves, and spotlighted vocals that breathe differently in a lounge than on an arena stage. His band, Midnight Blue, is a polished quartet with the elasticity to go from high-octane to hush without losing the thread. "We want people to hear something they love in a way they've never heard it," Hernandez says. "And yes, I might slip in an original. When the room's ready, intimacy belongs."

The Work Behind The Work

Hernandez credits a blend of spirituality, a 12-step program, morning hikes, and a support network with getting him here. "Healing isn't linear," he says. "But music has been a bridge back to myself—and now, hopefully, to others." That practicality extends to the creative team. With Johnny De shaping the visual language, and trusted voices like John Duran and Len Evans pushing the concept deeper, the campaign around "feel it all" feels less like a splashy single roll-out and more like a community-minded offering.

It's also a reminder of where Hernandez comes from as an artist. He's a self-producing singer with a catalog that's earned club love ("Beautiful" hit the Billboard Dance Top 100) and a steady stream of recent singles ("Sorry," "Kingdom,"

"I AM") that spotlight range without sacrificing heart. The new song, and the way he's releasing it, suggests the next chapter will be less about reinvention for its own sake and more about integration—gathering everything he's learned and letting it sing.

Video Premiere

The video premiere of "feel it all" will debut at Rocco's in West Hollywood on September 11 with a DJ and live performances. He's thoughtful about the ecosystem around the event. Meet-and-greets will be present but healthy, with boundaries that honor both fans' feelings and his own recovery. He's exploring ways to make the venue experience more inclusive—alcohol-free options, resource cards at the merch table, even potential lobby partnerships with local orgs on select nights. "The music is the headline," he says, "but connection is the throughline."

What He Hopes You Hear

Asked what he wants someone in active struggle to hear between the lines, Hernandez doesn't hesitate. "That you're not broken, you're human," he says. "That connection is possible. That help exists. And that feeling everything—yes, even the terrible parts—isn't punishment. It's the way through."

He pauses, then adds the simplest thing a pop chorus can sometimes forget: "You're not alone."

Hernandez has always been a singer. With "feel it all," he becomes something more dangerous and more necessary: an artist who trusts his whole story. Vegas gets the first look—and, if he has his way, the courage to feel it, too.

David Hernandez at Fontainebleau Las Vegas

Dates: September 12–13, 2025

Single & Video: "feel it all" available September 12 on Spotify, Apple Music, and all major streamers; official video premieres on YouTube



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Troy Heard Conjures The Craft'd

On a late-summer night in the Arts District, a low thrum from a live rock band crawls across the room. A whisper becomes a chant, bodies lean in, and a familiar hook rises—not from Broadway, but from the darker corners of your '90s mixtape. The air changes. You don't need a broom to know you've left the ordinary behind—Majestic Repertory Theater is summoning something. In this house, the spell is spelled music: The Cult's midnight swagger, the icy ache of The Cure, a little New Order pulse, a Nine Inch Nails growl. And then the coven speaks your language. You're home.

Welcome back to The Craft'd, director-producer Troy Heard's musical parody of the 1996 teen-witch classic, returning sharper, louder, and more immersive after its extended 2022 bow. It's not just a send-up. It's the comeback of a Vegas ritual—one part jukebox fever dream, one part cabaret séance, and all parts outsider pride.

The Spark: From Haunted Houses to a Vegas Coven

Heard will tell you he didn't grow up wanting to be a theatre director. He wanted to build haunted houses. The Georgia native, raised by an Australian mother with a taste for dark comedy and classic horror, learned early that monsters and laughter share a wall. "Haunted houses have scripts, actors, costumes, light cues—it's the same toolbox," he says. Theatre became the doorway that didn't ask him to choose.

By the mid-2010s, after moving to Las Vegas in 2009, Heard discovered Rockwell

Table & Stage in Los Angeles, where "unauthorized" musical parodies riffed on beloved films with jukebox scoring and shameless camp. The format felt tailor-made for Vegas, which already runs on spectacle and inside jokes. The question became: Which movie, and which music? For Heard—a self-professed '90s weirdo—the answer came easy: The Craft, set to the moody sonics that shaped an era. The Cure. The Smiths. Siouxsie and the Banshees. A little NIN grit under the fingernails.

He wrote a script, sketched the song map, and then found the collaborator who would translate instinct into orchestration. During the pandemic, arranger-music director Brandon Scott Grayson joined the coven. In a matter of weeks, Grayson spun those rock tracks into full production numbers—lush harmonies, muscular arrangements—without sanding off their garage edges. That balance is the show's witchcraft: the band is tight, the vocals are thrilling, but the setlist remains gloriously un-Broadwayed. It rocks.

First Hex, Then a Howl: The 2022 Run and What Scream'd Taught Them

Majestic first mounted The Craft'd in 2022—and for the company, which prides itself on risk, the risk paid off. The show extended. Houses grew. And as anyone who's followed Majestic knows, momentum is never wasted there. Heard's next pop-horror spin, Scream'd, became a phenomenon unto itself: a near beat-for-beat love letter to Scream that taught the team exactly how and why

these parodies keep people coming back. Some fans returned two or three times; others hit repeat like a favorite track—five, six, seven nights in.

The lesson? Build the laughs on top of dramaturgy. Treat characters like people, not punchlines. Hit the iconic beats, but earn them. Heard calls it a brand now—"apostrophe-D"—a winking signal that you're getting the Majestic version: irreverent, referential, and crafted with care.

So this remount of The Craft'd isn't a reheat; it's a rewrite of muscle memory. "The cast is tighter. The script's funnier. The song list is the same, but the wallop is bigger," Heard says. The confidence shows. Where the earlier run proved a hunch, this one plants a flag.

The Majestic Way: Immersive, Cabaret, and Deliciously Close

If you've never been to Majestic, erase the mental picture of a proscenium arch and polite distance. Heard calls the company's house style "cabaret staging": the bandstand up close, the action spilling around you, and choreography that adapts to the realities of live humans—yes, they will play around your knees if you drape them out from the table. The room becomes an instrument. Scenes bleed into aisles, glances ricochet off cocktail glasses, and the man across from you might suddenly be a movie villain or a witch mid-hex.

Is it interactive? Not in the raise-your-hand sense. No one's getting dragged onstage

or good-naturedly roasted. But this is a shout-along show at heart, a ritual more than a recital. When a chant bubbles up or a line drops—"Light as a feather, stiff as a board. We are the weirdos, mister!"—no usher will shush you. That makes The Craft'd a rarity: a send-up that still respects the cult it's courting. It knows where to place the mic.

Sound of a Spell: The Songs That Conjure the Room

Because Majestic's parodies are jukebox at heart, the setlist does a lot of dramaturgical lifting. Heard and Grayson build sequences like spells, letting lyrics and texture deepen character beats rather than just reference them. The Craft'd draws a pentagram from goth, post-punk, and alt: New Order's "Blue Monday," The Church's "Under the Milky Way," the aching cool of The Cure and The Smiths, a NIN snarl when the story needs bite. The spiritual banner, though, is "Cry Little Sister" from The Lost Boys—a vampire anthem repurposed as the coven's conjuring theme. It's a canny choice. That song holds the same moody, yearning electricity that The Craft bottled in 1996—the feeling of being too much, too strange, and too awake to fit in daylight.

And then there's the band. Vegas is lousy with singers; Majestic cultivates rock vocalists who can also act. The effect is less "Broadway does alt-rock" and more "alt-rock finally gets the ensemble treatment it deserves." On any given night, you'll hear harmonies that make your ribcage buzz and a drummer who pushes scenes like a heartbeat.

Parody With a Spine

Heard jokes that he learned a fun piece of showbiz legalese after *Scream*'d went viral: parody is a defense, not a right. Translation: if you're going to borrow a beloved story world, you'd better transform it—lovingly. And transformation demands spine. You can recognize the Mel Brooks blueprint here. Young Frankenstein endures not because it lampoons a genre, but because the people inside it feel real.

So The Craft'd plays fair with its girls. Sarah isn't just a Final Girl in training; she's a teen shouldering grief and dislocation. Rochelle's arc faces racism without wrapping it in a tidy bow. Bonnie's body image struggle arrives via scars and shame. And Nancy? Yes, she's the diva bitch that every drag queen wants to lip-sync—but the show retains her hardest truth: a kid crushed by poverty and abuse, seduced by power because the world gave her so little else. The comedy lands because the stakes do. The hexes pop because something human aches underneath.

That human ache is part of why now, too. We live in a season that rarely rewards empathy. "Gathering to laugh together is a revolutionary act," Heard says. To sit in a room, share breath, and let someone else's story rearrange yours for a couple of

hours—it fights the flattening. The Craft'd remembers that the weirdos didn't just survive the '90s by being cool; they survived by finding each other.

The People Behind the Potion

Majestic's secret ingredient is less secret and more stubborn: people who love doing this. Heard is the company's only full-time employee, the chief cook and bottle washer who writes, directs, builds, markets, and coaxes miracles from a budget that would make a Broadway general manager cry. Around him orbits a community of designers, musicians, and performers who get the assignment and bring their own cults with them. Audiences follow favorites—Katie Marie Jones, Ray Winters, Joey Derby—not just from show to show, but to conventions and festivals.

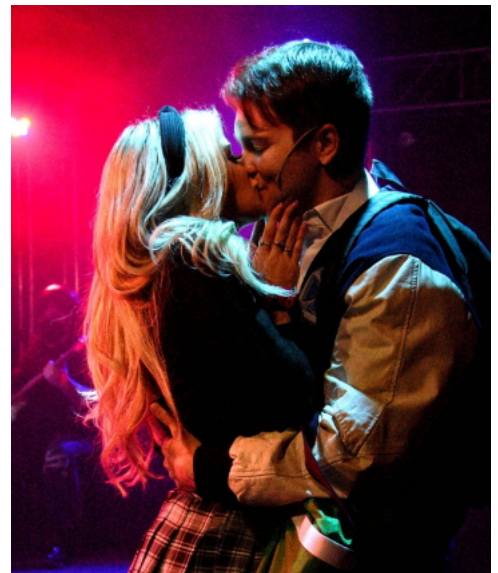
Case in point: this summer's *Midsummer Scream*, where a *Scream*'d segment played to a packed room that didn't quite know what it was, only that it had to be there. The Majestic effect travels because the vibe travels. Heard's spaces, whether in the black box on Main or some improbable ranch outside city limits (yes, he once staged an immersive *Jonestown*—because of course he did) turn into liminal rooms where Vegas drops its armor and does what it's best at: playing.

Heard's own origin story helps explain the stubbornness. He came up in a military household, in a town where weirdness required some courage. His mother snuck him into museums and old movies and handed him a library card like it was a passport. When "make monsters" wasn't an acceptable life plan, he made haunted houses. When haunted houses needed scripts, he wrote them. When writing demanded a rehearsal room, he learned to run one. Vegas, with its Wild West appetites and indie infrastructure, was the perfect collaborator. Here, if you can find a space and a handful of conspirators, the city will meet you halfway.

Gateway Theatre, No Gatekeeping

Heard has a wicked nickname for what Majestic does best: "gateway theatre—the cheap-street crack of Vegas theatre." Translation: you don't need to speak *Sondheim* or know the difference between a light board and a ledger to have a good time. And once you've had it, you'll want more. The house energy is engineered for belonging. "Everyone who steps in is the coolest person there," he says. That's not just hospitality; it's strategy. When you treat your audience like insiders, they return like family.

That family now spans generations. Gen Xers hear their youth remixed and resurrected. Gen Z and Gen Alpha meet '90s culture the way '70s kids met the '50s—through a gloss that makes it mythic and fresh. If you ever closed out a goth night and hit Denny's before sunrise, The Craft'd will feel like a reunion. If you didn't, it will feel like an initiation.



What's Different This Time

The 2022 production had the thrill of discovery: Could this tone work in a Vegas black box? Would a rock-band musical parody of a cult film attract more than nostalgia? The answers arrived in sold-out houses and an extension. Then *Scream*'d clarified the recipe—calibrate the number of songs and scenes, map the jokes to character needs, and never confuse reference with story.

This return rides that clarity. The staging is more confident in the room; the band and cast lock like a machine. Heard emphasizes that the setlist you loved remains, but nearly every beat surrounding it has been tightened. The effect is what you hope for when a company revisits its own hit: freshness without betrayal, surprise without the loss of muscle memory.

Why This Story Works in 2025

Beyond the mixtape pleasures and the witchy aesthetics, The Craft'd hits because it treats its subject with both affection and altitude. The '90s gave us sloppy conversations about trauma, gender, and power. The film gestured at those currents; the parody has the benefit of hindsight.

THE CRAFT'D

AN UNAUTHORIZED MUSICAL PARODY



KATIE MARIE JONES
Sarah



SAMANTHA SOUZA
Nancy



MALIA RAE
Rochelle



JENELLE CATHERINA
Bonnie



RAY WINTERS
Skeet



JOEY DERBY
The Other Guy



AURORA WATTS-ESQUIBEL
The Other Girl

Heard and company use comedy to open the door and empathy to invite you in. Parody, in other words, isn't just a legal framework or a delivery system for references. It's a way of thinking—a lens that lets us hold two truths at once: the ridiculousness of a thing and the reason it mattered.

That lens is especially valuable in a city like Las Vegas, where irony is currency and sincerity is often the tip jar. Majestic keeps the jar out, but it never empties it. You'll laugh at the era's hair and wince at its mistakes. You'll cheer for Nancy even when you shouldn't. You'll watch four young women grasp for power in a world that taught them to be small, and you'll recognize the contemporary echo. The show doesn't preach it; it feels it.

The Grind Behind the Glamour

Majestic is entering its tenth season—no small feat for a boutique company that kept producing even during lockdown, pivoting to drive-in and drive-up experiences when gathering indoors was a no-go. The troupe that looks impossibly cool from the outside is still, proudly, a small shop on the inside. Heard remains the one full-time staffer. The rest are artists who return because the work is lively, because the audiences are loyal, and

because the room lets them be both rock gods and theatre animals.

That smallness is a feature, not a bug. It's why interns line up, some of them kids who grew up seeing Majestic shows and now want to learn how the sausage is made (and, yes, sometimes wish they hadn't). It's why a running gag like Heard's tech-week banana pudding becomes lore—complete with gluten-free and dairy-free altars—because little rituals build big culture. And it's why a line like “we need more philanthropists in this city” lands with a laugh that isn't a joke. If you want a place like this to exist, you don't wait for closing weekend to show up. You claim a seat early and often. You bring a friend. You bring a coven.

The Cast, the Fans, the Feedback Loop

One of Majestic's most Vegas virtues is the feedback loop between stage and audience. Performers here don't just play for the room; they play with it. You can see it in the way a harmony hangs longer when the crowd leans in, or how a joke grows a new tag because someone in the corner can't hold a cackle. You can also see it in the fandom—repeat viewers who track performers across titles, who show up at conventions, who make fan art and in-jokes, who bring first-timers like they're

smuggling them into the best bar in town.

Heard has no interest in gatekeeping that culture. If you're new, The Craft'd gives you a map. If you're a veteran, it rewards your memory. A casual patron can enjoy the spectacle and songcraft. A diehard will spot the Easter eggs, from a tossed-off line reading to a musical cue that winks at a deep cut. The goal is the same either way: two hours where the room feels like a safe place to be loud about the things you love.

So...Why The Craft?

Because its DNA is Vegas: glamour in eyeliner, power claimed by misfits, big feelings riding in the passenger seat with big jokes. Because its most quoted line—“We are the weirdos, mister”—might as well be the welcome mat for a city built by people who didn't fit in somewhere else. And because the soundtrack refuses to die. The music that scored basement parties and bedroom heartbreaks still moves a room. You can call that nostalgia. Or you can call it proof that some spells are strong enough to survive the daylight.

Kicker: Bring Your Coven

Majestic has a reputation now; the word has gotten out. But reputations don't keep the lights on—people do. This is a city that loves to decide late; here's your permission to be early. There's a seat with your name on it and a lyric you forgot you knew waiting in the dark. Whether you were a Denny's-after-midnight kid or you just like your eyeliner with a side of harmony, this is your invitation. Come chant. Come laugh. Come be a weirdo among weirdos. That's the real magic trick: not the levitation or the lightning cue, but the way a room full of strangers becomes a coven for a night—and then again the next.

Practical Magic:

What to Know Before You Go

Run & schedule. The Craft'd opens September 11 and plays through mid-November, ramping up near Halloween (some two-show days). Schedules vary—this is Vegas, after all—so check MajesticRepertory.com for the latest.

Runtime. About 1 hour 45 minutes, plus an intermission. Consider it two perfect playlist sides.

Tickets. Also at MajesticRepertory.com. If you've lived here long enough to know we're a last-minute town, do the radical thing and buy early. You'll spare a producer a panic attack and help the show build momentum.

Content advisory. If you've seen the movie, you're fine. It's witchy, campy, heartfelt, and may drop a single F-bomb. Parents brought six-year-olds to *Scream'd*; your mileage, judgment, and coven rules may vary.

Participation. No onstage audience participation. Shouting “We are the weirdos, mister” under your breath? Encouraged. Chanting during a levitation bit? We won't stop you.

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LIVE
U=U.



**39TH ANNUAL AFAN
BLACK AND
WHITE PARTY**

SEPTEMBER 20TH 2025

VIP 8PM GA 9PM

**TICKETS AND TABLES
AFANLV.ORG**

**OFFICIAL AFTER PARTY AT
Piranha NIGHTCLUB GIPSY**



Hook up. Level up. PrEP and Doxy keep it safe!

We're committed to providing **personalized, judgment-free care** to help you live your best life, stigma free.

We've got you covered:

- **Daily PrEP**
- **Injectable PrEP (bi-monthly or bi-annual)**
- **DoxyPEP for STI protection**



BOOK AN APPOINTMENT

Care With Pride.
Care With Purpose.

CAN COMMUNITY
HEALTH

(844) 922-2777

cancommunityhealth.org



BEST[®] of LAS VEGAS

GOLD WINNER
LAS VEGAS REVIEW-JOURNAL 2024
BESTOFLASVEGAS.COM

Jimmy Kimmel's
COMEDY CLUB
LAS VEGAS, NEV.

RESIDENCY AT THE CLUB EVERY SUNDAY & MONDAY!

LUFNELL

Jimmy Kimmel's
COMEDY CLUB
LAS VEGAS, NEV.



JIMMYKIMMELSCOMEDYCLUB.COM



VISIT OUR WEBSITE FOR EVEN MORE
LIVE ENTERTAINMENT
AT THECOMPOSERSROOM.COM



Do you know what **PrEP** is?

It's a once-a-day pill that reduces your risk of HIV by up to 99%. You can get it at the Arlene Cooper Community Health Center inside The Center!

Walk in or schedule an appointment today.

**[thecenterlv.org/
health-center](http://thecenterlv.org/health-center)**

401 S Maryland Pkwy
702-802-5432



 **THE ARLENE COOPER**
COMMUNITY HEALTH CENTER

 **the center**
Serving the LGBTQ Community of Nevada





LGBTQ+ Resources

THE LGBTQ+ COMMUNITY CENTER OF SOUTHERN NEVADA
thecenterlv.org

ACLU
aclunv.org

ADL
lasvegas.adl.org

ALCOHOLICS TOGETHER
alcoholicstogetherlasvegas.com

BEARS LAS VEGAS
bears.lv.org

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
irscdei.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

COMMUNITY EVENTS



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



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
hrcl.org

SIN CITY SISTERS OF PERPETUAL INDULGENCE
sinsitysisters.org



STI Testing

THE ARLENE COOPER COMMUNITY HEALTH CENTER
thecenterlv.org

AIDS HEALTHCARE FOUNDATION (AHF)
aidshealth.org

CAN COMMUNITY HEALTH
cancommunityhealth.org/las-vegas

FARABI WELLNESS CENTER
hpvlv.com

HUNTRIDGE FAMILY CLINIC
huntridgefamilyclinic.org

SOUTHERN NEVADA HEALTH DISTRICT
southernnevadahealthdistrict.org

UMC
umcsn.com



Q VEGAS BAR & NIGHTCLUB GUIDE

Download on the
App Store



MONDAYS

SURRENDER MONDAYS

HOSTED BY LACHERRY WILD
\$100 CASH HOT BODY CONTEST + SHOWTIME @ 1 AM
MUSIC BY DJ V
\$7 TITOS COCKTAILS + \$6 DOMESTIC BEERS | 10 PM TO 3 AM

SATURDAY SEPT 06

BIG INTO ENERGY

A LABURU GIVEAWAY
TWO GIVEAWAYS TIMES & MULTIPLE CHANCES TO WIN!

SHOWTIMES
12 AM FRONT STAGE
1:30 AM MAIN STAGE

DOORS OPEN AT 10 PM

FRIDAYS

FETISH

HOSTED BY DEMI 007 + SHANNEL
SHOWTIME AT 12 AM FRONT ROOM + 1:30 AM MAIN ROOM
W B BY DOMESTIC + FREEBUZZES ON

TUESDAYS

VAQUERO VAQUERO

HOSTED BY PALOMA MAKARY
SHOWTIME @ 1:30 AM FRONT ROOM
MUSIC BY DJ V / DJ VAGO
\$6 HOUSE MARGARITAS + \$20 DOMESTIC
\$15 IMPORT BEER BUCKETS | 1:30 PM TO 3 AM

WEDNESDAY SEPT 10

GOGO AUDITIONS

EARN YOUR SPOT ON THE BOX
7:00 PM

FRIDAYS + SATURDAYS

LATIN CALIENTE

HOSTED BY PALOMA MAKARY
MUSIC BY DJ V
SHOWTIME
2 AM IN THE DREAM LOUNGE
FREE BUCKET OF BEER W/ PURCHASE OF BUCHANAN'S BOTTLE

WEDNESDAYS

WET

HOSTED BY SAGE O'HARA ANDREWS
SHOWTIME @ 1:00 AM FRONT ROOM
MUSIC BY DJ VAGO
\$6 SPECIALTY COCKTAILS | 10 PM TO 3 AM

Piranha NIGHTCLUB

VOTE PIRANHA NIGHTCLUB
EVERY DAY ON EVERY DEVICE

BEST LAS VEGAS
LAS VEGAS REVIEW
VOTE FOR US!

☒ BEST GAY BAR/CLUB
☒ BEST NIGHTCLUB
☒ BEST BACHELORETTE PARTY

Piranha NIGHTCLUB

SUNDAYS

SUNDAY SERVE

SHOWTIME
1 AM FRONT ROOM
W B BY DOMESTIC + FREEBUZZES ON

REPLAY THURSDAYS

HOSTED BY ROMAN TAJOURE + ADAM KING AGUIR
SOUNDS BY DJENYLD + 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 + FREEBUZZES ON