

GAY KING CARNIVAL.

The Press Club Musical Ball an Overwhelming Success.

LIST OF MANUFACTURERS.

Two Hundred and Twenty-five People Attired in Character—The Grand Bonanza—The Prize Winners.

The Salt Lake Press Club rose from the place of an experiment, and established itself in all the glory of one of the best institutions of the city, by the enormous success of its masked carnival at the theater last evening. In the way of decorations, nothing in the history of the city has in any way approached it as to magnificence; it has been far exceeded in beauty and originality in the landscape. Equally, with the matrons there who adorned the ballroom, and, as a social and elegant event it takes place among the foremost of the many successes which have characterized the year. The ball started off at half past 8 o'clock with a host of transports that sent the curtain up and disclosed the elegancies with figures gay, festive, brilliant and grotesque in bewildering confusion. As the march progressed through the city, the band and two male choirs grandly decorated the house, amid a bustle of laughter and comment, the first apojones being drawn by the delineation of a double decked stage, drawn together in a picture frame. There were more than 120 masques who participated in the grand carnival, but the number was largely augmented by late arrivals, and at 10 o'clock when the affair was over, the ballroom was crowded with characters that were no fewer than 200 people participating in the festivities.

At the hour, the scene, viewed from the rear of the stage, was of oriental magnificence—wonderful. The entire space occupied was a bewildering but harmonious arrangement of numerous Japanese umbrellas, smaller parasols, and long, graceful boudoirs of Chinese lanterns. It is safe to say that 1000 of these decorations in the aggregate were the most impressive to get a glimpse of the evening through the profusion of the hanging ornaments; they were draped from the eaves, the flies, the arch and roof, and were fastened in the folds of the houses. The first gallery was a regular bazaar of the three newspapers of the city, with their title pages outward, while a fantastic arrangement of masks, animals, birds, flowers, shells, etc., was displayed in such a way that the various processions boxes were lined with a basketfuls of plums. A column eight abreast various colors on the figures of the dancers, and the changing colors, added greatly to the splendor of the scene. On this occasion, the Indians, savages, knights, ladies, in happy confusion; here an ugly cluked Hamlet held grave converse with a pert butterfly; there a Sir John Falstaff, with a jester, and a host of the plains joined in robust mirth. In another place an Indian eagle spread his mighty wings to whose coils from an Irish washerwoman and a impudent "snapper" of the modern school, a handkerchief Green paraded with a modest Spartan robed handily in a tunbridge girl; and everywhere there was the same hilarity and incongruous pairing off. The dance was by invitation only, and continued until about midnight, when the popular caller on all to quiesce, and send a signal of ejaculations and wonderment, the masks were allowed to drop, and the next ten minutes were given up to hilarity. After this, many people in costume tried to find their way, and the dancing was thrown open to all.

THE CHARACTERS.

It would be impossible to give an account of all the characters represented, but the following are those noted down as the various people passed by in the grand march:

Mr. G. E. Stetson and Miss Amy Walker, King and Queen of the carnival.

MISS SPRING.

THE GUARD MARSHAL.

Miss Little Phoebe, Fairy.

Miss Jenny Baker, Fairy.

Miss Silenus, Goddess Lady.

Miss Cupid, Cupid.

Mr. & Mrs. H. H. Donisthorpe.

Miss Brown, Goddess.

Mr. & Mrs. J. Pollock, Goddess.

Miss Alice, Goddess.

Miss West, Goddess.

Miss Mary, Goddess.