

Mt Fox Area - a climbers guide

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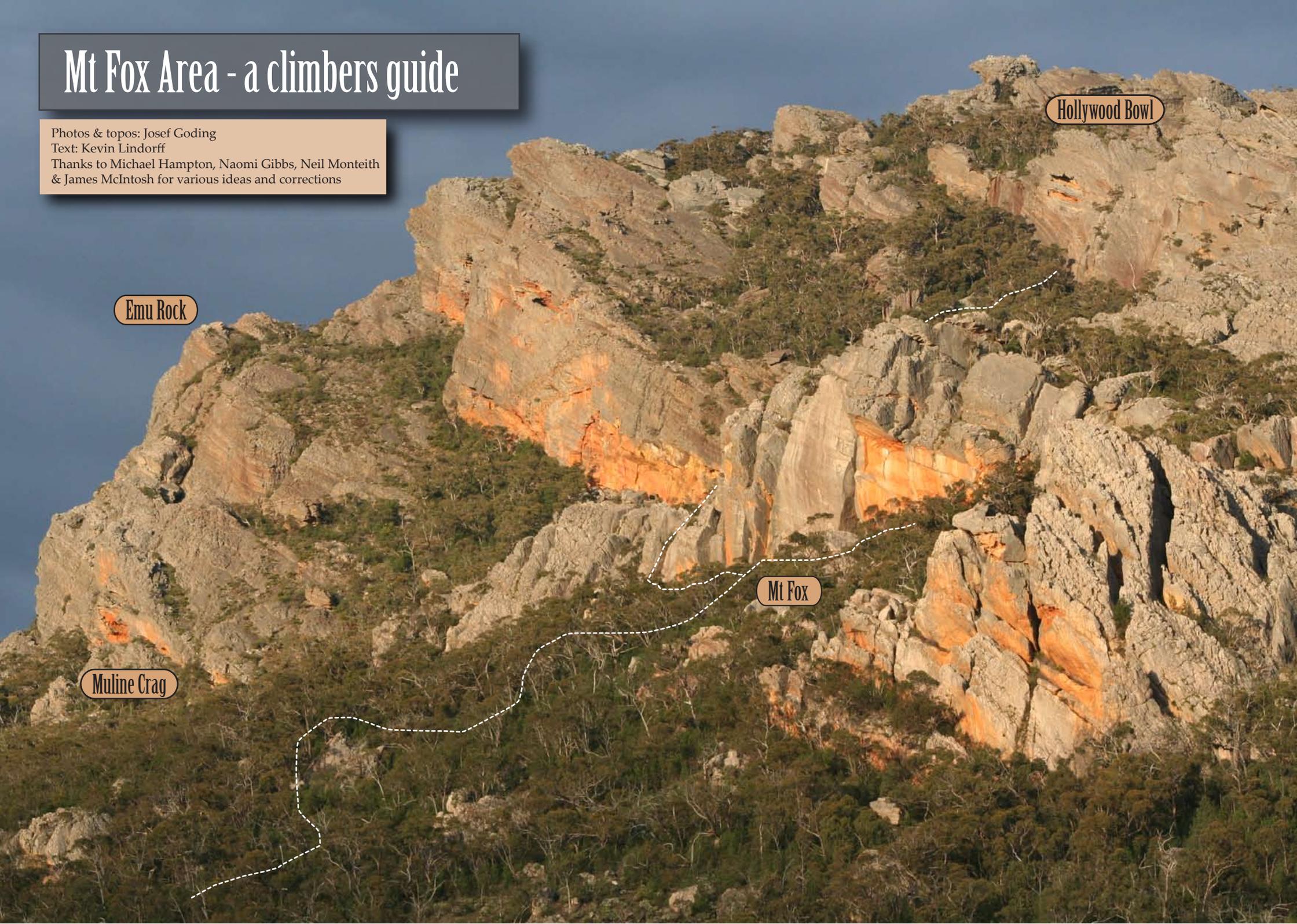
Thanks to Michael Hampton, Naomi Gibbs, Neil Monteith
& James McIntosh for various ideas and corrections

Hollywood Bowl

Emu Rock

Mt Fox

Muline Crag



The Hollywood Bowl - a climbers guide

Hollywood Bowl
 Victoria Gap 124803
 45 minutes
 Uphill
 Long pants
 Sun in afternoon

Hollywood Bowl is the prominent slabby 'bowl' toward the left end of the big cliffs on the skyline up and left of Mount Fox. The wall to the right of Hollywood Bowl is Satyricon Wall. The better slab- and face-routes are well worth the walk-up.

Approach

Walk up toward Mount Fox, but before you get there, skirt left around its northern end. Continue for several hundred metres to a fork in the 'pad', then turn uphill (right) on what is now a well-defined path (the faint pad on the L leads to Beer Can Rock and Emu Rock). The track reaches the cliff in the vicinity of Arrows of Desire.

Descent

Descend from the main cliff by:

- a) abseiling 50m down Arrows of Desire/The Ballad of Idwal Slabs (leave a sling on a bollard), or
- b) abseiling from the chains above Citizen Kane on Satyricon Wall,
- i) 40m to the gully on the terrace, or
- j) 58m to the ground, or
- c) scrambling down a slabby gully 50m L of the main 'bowl'.

About 250—300m L of the main 'bowl' is a smooth recessed slab, bounded by corners at both ends. There you will find:

Cornered By Fans 15m 10

The clean corner at the L end of the slab. David Brereton, James McIntosh Nov 91.

Scalper's Egress 12m 9

The central line on the wall, above the highest point of the huge detached block. Up the crack and L-facing corner above. David Brereton, James McIntosh Nov 91.

Cherub 25m 8

To the L of Cannes is a short wall capped by a cavernous roof, with a distinctive flaring chimney at its R-hand end. The Cannes rappel is directly above this. Start at the boulder somewhere near the centre of this wall where a vague line leads up and L toward the cave above. Traverse L just below the cave to the corner at the L end of the cave to belay. Traverse easily to the R to abseil as for Cannes. Ylva Wakefield, Tim Day April 96.

Cannes 30m 10

The L of the two obvious cracks just around L of Bowled Out. Climb the crack for about 10m. Traverse easily L to finish up the arête. Abseil off. Tony Wilson, James McIntosh July 91.

Nice 30m 8

The R crack and corner behind. Tony Wilson, James McIntosh July 91.

Bowled Out 65m 13

Start directly below the 'bowl'. 1) 45m Climb up into the foot of the 'bowl' then avoid major difficulty and lack of protection by skirting up and left around the 'bowl'. 2) 20m Up easily. Ian Ravenscroft, Chris Baxter (alt), Dave Gairns March 89.

The Enchantress 70m 18

Rather contrived. An enjoyable enough route, but not in the same league as Romancing Times. 1) 35m (crux) As for Romancing Times but head up just L of the brown rock past an obvious under-cling at 25m. 2) 35m Up R, taking both overhangs pretty much direct. Melanie and James McIntosh (alt) June 92.

Romancing Times 60m 18**

Despite the crux being very run-out, James is reported to have declared this 'the best new route we have ever done'. Start as for Bowled Out. 1) 10m As for Bowled Out to scoop. 2) 50m (crux) Up and slightly R across centre of the 'bowl' past a hidden hold to a tiny flake (poor #0.75 cam and RPs). Delicately up slab to join Arrows of Desire at weakness in first mini-roof. Melanie McIntosh, James McIntosh July 91.

The track reaches the cliff here. The next 6 climbs start from the ledge at 12m above the easy slab.

Arrows of Desire 52m 16**

A pleasant mixture of slab climbing and exposed but juggy face-climbing. Start below central rib, on face R of 'bowl'. 1) 12m Climb the slab and veer R to belay at the L end of a ledge, at a tree. 2) 40m Go up L on to the slabby rib and climb it to the little roof. Go L and pull through the weakness. Up to the next roof, over it, and up cracks to the top. Chris and Sue Baxter June 87.

The Ballad of Idwal Slabs 55m 17*

1) 15m Up main L-leading dyke to belay as for Arrows of Desire. 2) 40m Straight up to the R end of first little roof on Arrows of Desire. Move R to easier ground, then head diagonally up L to finish on prow. James McIntosh, Tony Wilson July 91.

The Ballad of Idwal Slabs direct finish 40m 21

Good climbing with a poorly protected crux. Start from ledge at The Ballad of Idwal Slabs anchor. 1) 40m Straight up to, and through small break in roof-let R of Arrows of Desire. Traverse 2m L on flakes (poor RPs) to shallow groove. Up this (poor RPs), then delicately up and R to ledge. Finish up R side of prow. Aaron Campbell, Mick Jennings Nov 97.

Metropolis 55m 17*

Not bad. 1) 15m As for Chariots of Fire. 2) 40m Climb the wall tending L to a ledge. Move up to the base of the R diagonal ramp. Mantel, then directly up steep head wall. Ylva Wakefield, Tim Day (alt) Dec 96.

Chariots of Fire 52m 15**

Similar climbing to Arrows of Desire but steeper and on even better holds. Start just R of the Ballad of Idwal Slabs, 4m L of the little corner. 1) 16m Climb the slab to a ledge. 2) 36m Climb the wall directly above to finish up twin cracks. Chris and Sue Baxter June 87.

Modern Times 60m 17**

1) 25m As for Ancient Times to R-hand end of the ledge. Progress to block at top of slab. 2) 35m (crux) Up and R across wall on in-cuts to base of juggy crack in steep wall. Motor up (sling runners) to a rest on the lip. Cross Ancient Times to finish directly up the steep, juggy head-wall. Ylva Wakefield, Tim Day (alt) April 96.

Ancient Times 60m 14**

Quite exposed on the traverse. 1) 35m Climb the scooped line R of Chariots of Fire into the corner above. Go up the corner to the R end of the slabby ledge and up the corner above. When just below the roof step R to a ledge. 2) 25m Pull over the overhang above the belay and traverse back L (watch rope-drag) on the lip into the L-leaning arch, which is followed in a dramatic position until the line heads up the steep wall above on surprising holds. Dave Gairns, Chris Baxter (alt), Ian Ravenscroft March 89.

Bubbles of Fantasy 60m 10

Start 15m R of Ancient Times. 1) 30m Follow the delightful arête. 2) 30m Climb the flake to the roof, L (brittle) into gully and up. Melanie & James McIntosh Nov 90.

Satyricon Wall

The rhomboid-shaped wall R of Hollywood Bowl. There is a roof at 3/4 height on the L arête and a distinctive crescent-shaped open-book corner on the R. Wings Of Desire and Citizen Kane both start at ground level, while the remaining routes begin off the terrace at the top of the large L-facing corner (the start of Wings Of Desire).

The Satyricon of Petronius

Gaius Petronius (~27-66 A.D.), the author of the Satyricon, was the emperor Nero's advisor in matters of luxury and extravagance (his unofficial title was arbiter elegantiae). As befitted his office, he slept days and partied nights. He was a lover of style, manners, and literature, and his personality was characterized by freedom, a lack of self-consciousness, a loose tongue, and an attitude. A rival's jealousy turned Nero against Petronius, and he was forced to commit suicide. However, before his death, he lampooned Nero in his will and sent the emperor a copy.

The emperor Nero was interested in literature and art, especially theater. He fancied himself as a sort of reincarnation of Apollo, and liked to display his talents and be praised. His artistic obsessions and extravagant buildings brought him ridicule. Nero's court was distinguished by its immorality and extravagance. Everyone's primary goal was making lots of money. Because there was so much leisure for the very rich, strong ambition and responsibility were required for almost anything at all to be accomplished. Life at court was uncertain because Nero was capricious. Literature was used for flattery, personal advancement, advocacy of your own position, and destruction of your opponent's position. The literary arms of the establishment included censorship, prosecution, libel suits, and that old standby, physical attacks.

Unconventional and unique, the Satyricon stands almost alone in literature. It touches on everything, especially small-town life and ordinary people. Its characters are mostly of Greek or Near Eastern origin and are probably based on real people; Trimalchio's house has a lot in common with Nero's court. Some of the characters' names have given rise to much interesting etymological speculation: the name of Encolpius, our narrator, means "in the fold," or more explicitly here, "in the crotch"; his friend is named Ascyltos, or "unworn," and they fight over the affections of the boy Giton ("neighbor").

The Satyricon was probably written around 61 A.D. and first printed in 1664. It is a very long work, of which we only have fragments. Petronius probably read it in installments to his friends, and possibly to the court of Nero. The Cena is one of the longer fragments; its survival in its entirety suggests that people have been enjoying it as a separable story for a long time. A banquet is the traditional setting for the kind of light conversation that is featured in the Cena.

The Satyricon itself, as its name implies, is a satire. The origin of the word "satire" has been a subject for academic debate: some say it comes from satura, or medley, while others theorize that it refers to something which is goat-like, like a satyr (smelly, rude, unkempt, and hairy?). Petronius satirizes anything and everything, using taste as the only standard. This is NOT a moralistic story intended to produce reform, as we often imagine a satire to be. We never know Petronius's own opinion (although he warns prudes not to criticize his story), because he doesn't give it to us directly. The only opinions we have are those of the characters in the story. Encolpius, as we shall see, criticizes Trimalchio, but Encolpius is no great prize either, so what is his criticism worth?

More specifically, the Satyricon is a Menippean satire. This genre, originally a humorous discussion of philosophy in alternating prose and verse, is characterized by the use of many different styles. In the Satyricon, accordingly, we find proverbs, verse, interpolated stories, and varied levels of language (from the very vulgar to the very elegant).

Some of the stories told by Trimalchio's guests are part of the genre called Milesian tales. These are funny, often questionable, stories characterized by a great deal of variety and incongruity in their plots, and by lots of digressions. They have a lot in common with the more outlandish controversiae of the rhetorical schools, as we shall see.

The Satyricon is set in Campania, which is the region around Naples and Mt. Vesuvius, in the middle of Italy. The advantage of this setting for us, paradoxically, is the eruption of Vesuvius in 79 A.D. Two nearby towns, Pompeii and Herculaneum, were completely destroyed but in such a way that an unusual number of antiquities of this date were preserved by being covered with ash or mud. We have many resources at our disposal to help us learn about life in Mediterranean countries at this time, which enables us to visualize what life was like for Petronius and the characters of the Satyricon.

Pompeii was a walled town, densely built up with little wasted space. In the center of town was the Forum, an open space off-limits to wheeled vehicles. The Forum had three functions: religious, civic/governmental, and commercial. There were buildings around the perimeter of the Forum for each function. Gladiator contests were held in the open center. In Chapter 4, Encolpius and his friends will be discussing an upcoming contest in which the combatants will fight to the death. This was a rare and special treat; animals and people were too expensive to sacrifice in that way very often.

Houses and baths made up the rest of Pompeii. As we shall see, the baths were a vitally important aspect of Roman social life. The city streets did double duty as sewers also; there were stepping stones to make crossing easier. Often the owner of a house would rent out the first floor to a small shopkeeper.

The houses had no exterior windows (why would they want to look out into the sewer?); all the windows looked inward to the atrium. On the walls were paintings which allowed you to imagine you were looking out into an unreal world. Fake columns, perspectives, historical or religious scenes, sacred landscapes, and abstract designs all ornamented the walls of a Roman house. What you didn't paint on the walls was your life story, as we shall see that Trimalchio has done. Holes in the roof let in light and air, but, as you can imagine, the light inside was very dim. At the entrance to the house was the lararium, a shrine to your ancestors and protecting genii.

Trimalchio probably has a house outside the city walls, unrestricted in size and with actual windows, not unlike that of the emperor Tiberius. This emperor, who was old and paranoid, lived in a country villa on the island of Capri and used to dump people he considered suspicious over the cliffs.

Citizen Kane 50m 22***

Sustained and absorbing face climbing. Excellent protection available. Start a few metres L of Wing of Desire. 1) 25m (16) Straight up face, moving slightly R at diagonal, then up to belay at R end of ledge. 2) 25m (crux) Traverse 2m R, then directly up the crack-line to the R end of striped mini-roof. Through this to overlap, and directly up veering slightly L to finish at the chain. Tim Day, Ylva Wakefield April 96.

Wings Of Desire 50m 23**

A high-quality route. Start 15m R of Bubbles of Fantasy. 1) 25m (18) Up large L-facing corner then main wall, passing a small R-facing corner. At its top, step L, then diagonally R to orange sickle. Up jugs and R-facing corner to belay on ledge. 2) 25m (crux) L-facing corner to roof, boldly through this (#3.5 cam at lip), then up and diagonally L to rest on arete (fixed wire). Up, step L and up wall, finishing through bulge on L. Louise Shepherd, Tim Day (alt) Feb 91.

Climb the L-facing corner at the start of Wings of Desire (25m R of the main bowl) to the upper shelf. Scramble to the large block below the R arête.

Trust 25m 21

Start as for Faraway so Close. Up then diagonally L past broken niche. Up R of 'gargoyle', finishing R of mossy streak. Join Faraway so Close 4m below top. Wade Stevens, Tim Day Sept 96.

Faraway So Close 24m 22**

Appearances can deceive. Excellent climbing. Step L on to the face from the large broken block below the R arête, and go diagonally L up to broken niche. Up (2 FHs), to finish up weakness L of the large cave. Tim Day, Wade Stevens Sept 96.

The Pillow Book 24m 21

The open-book crescent. Directly up off the block (RPs and other wires) to base of crescent. Move L past BR then back R above roof. Tim Day, Wade Stevens Dec 96.

The Unbelievable Truth 24m 23

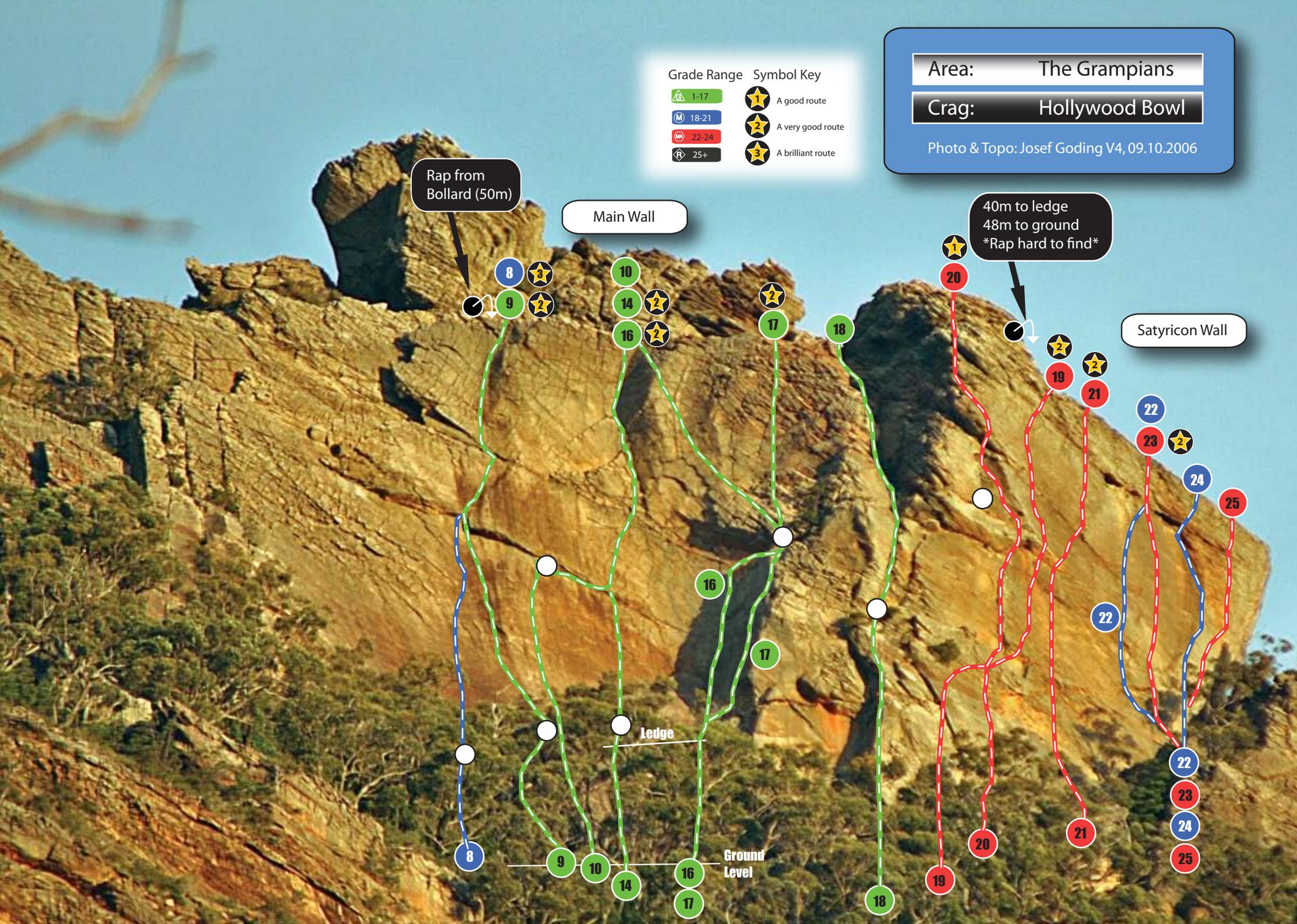
Step up R off block (RPs), then up (BR, FH), to join The Pillow Book at base of crescent. Step R and up R side of arête (BR) to top. Wade Stevens, Tim Day Dec 96.

Area: The Grampians

Crag: Hollywood Bowl

Photo & Topo: Josef Goding V4, 09.10.2006

Grade Range	Symbol Key
1-17	A good route
18-21	A very good route
22-24	A brilliant route
25+	



Rap from Bollard (50m)

Main Wall

40m to ledge
48m to ground
Rap hard to find

Satyricon Wall

8
9

10
14
16

17

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8

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16

17

Ground Level

18

19

20

21

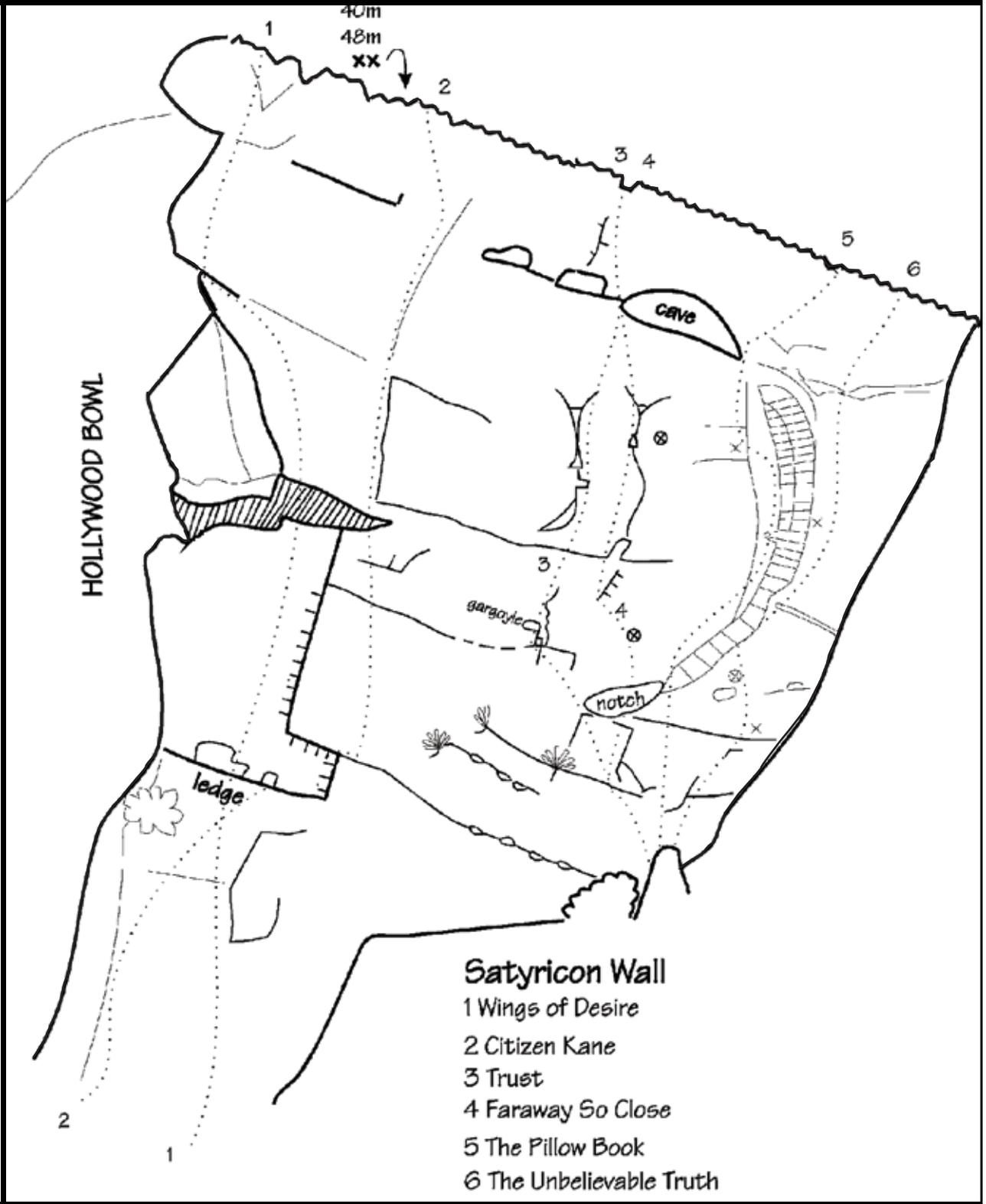
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23

24

25

Ledge



Area: The Grampians

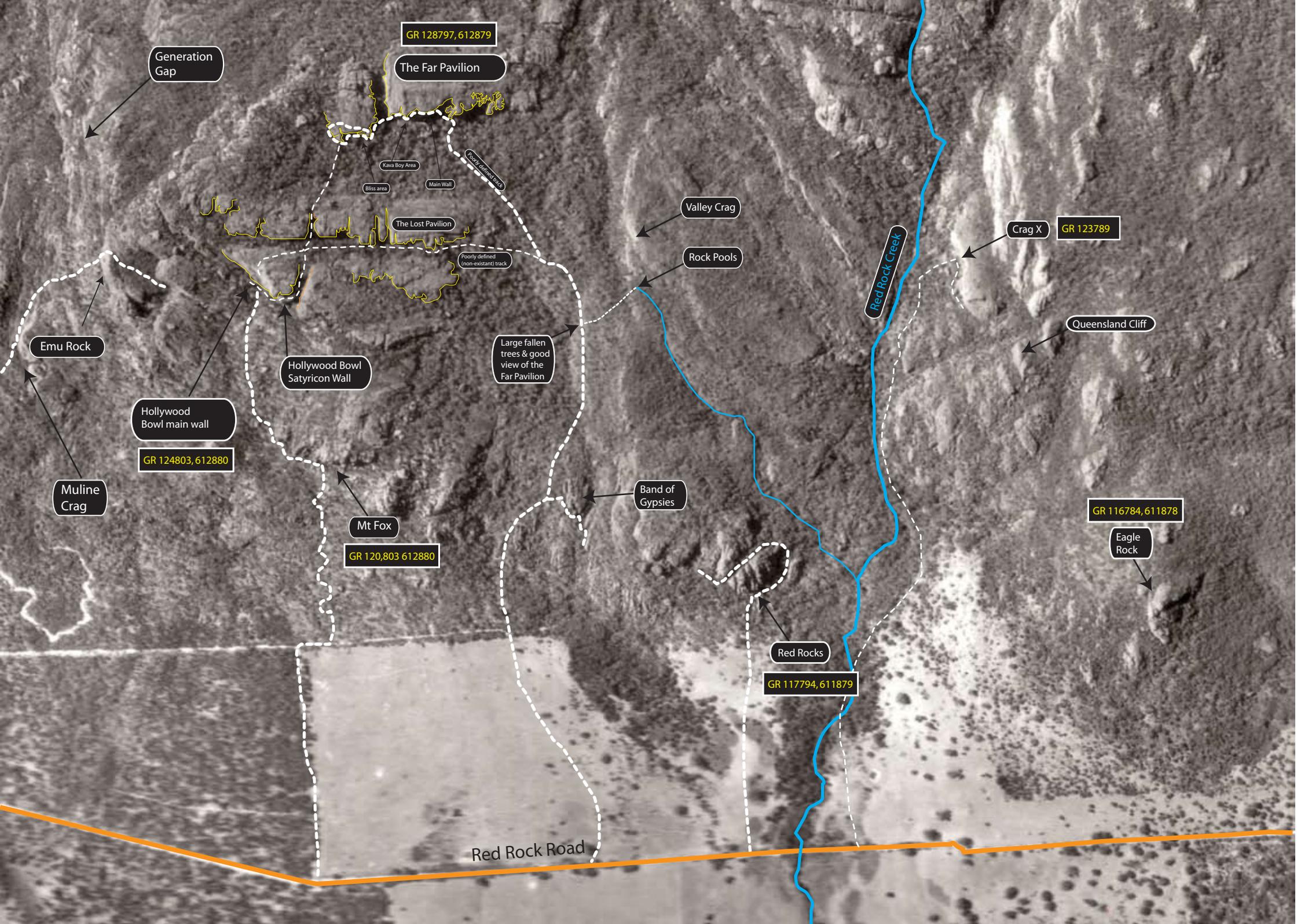
Crag: Hollywood Bowl

Topo: Tim Day / Wade Stevens

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Please note these route numbers do not match any of the text discriptions

*Topo by Tim Day / Wade Stevens



Generation Gap

GR 128797, 612879

The Far Pavilion

Kawa Boy Area

Bliss area

Main Wall

poorly defined (non-existent) track

The Lost Pavilion

poorly defined (non-existent) track

Valley Crag

Rock Pools

Red Rock Creek

Crag X

GR 123789

Queensland Cliff

Emu Rock

Hollywood Bowl Satyricon Wall

Large fallen trees & good view of the Far Pavilion

Hollywood Bowl main wall

GR 124803, 612880

Muline Crag

Mt Fox

GR 120,803 612880

Band of Gypsies

GR 116784, 611878

Eagle Rock

Red Rocks

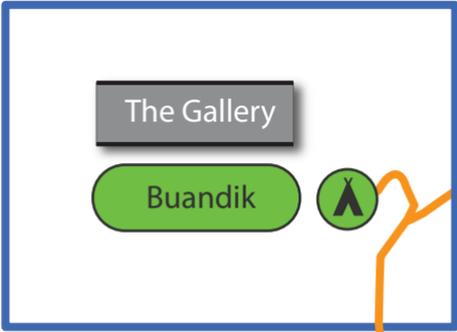
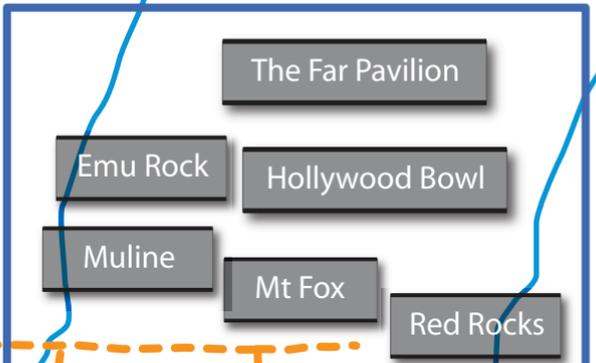
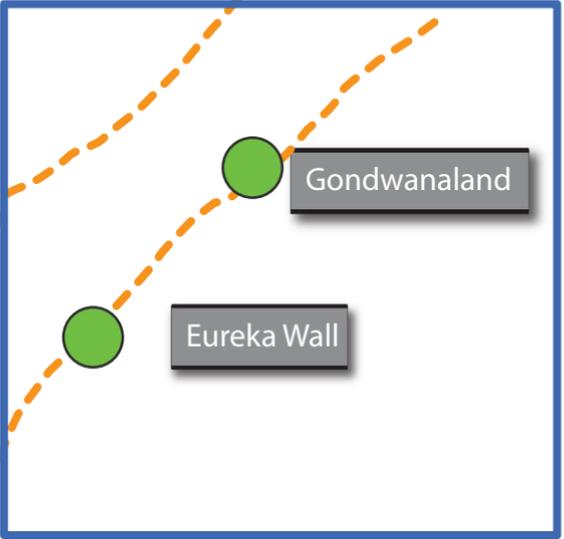
GR 117794, 611879

Red Rock Road

Red Rock Road Overview



Map 1



Map 3

Red Rock Road

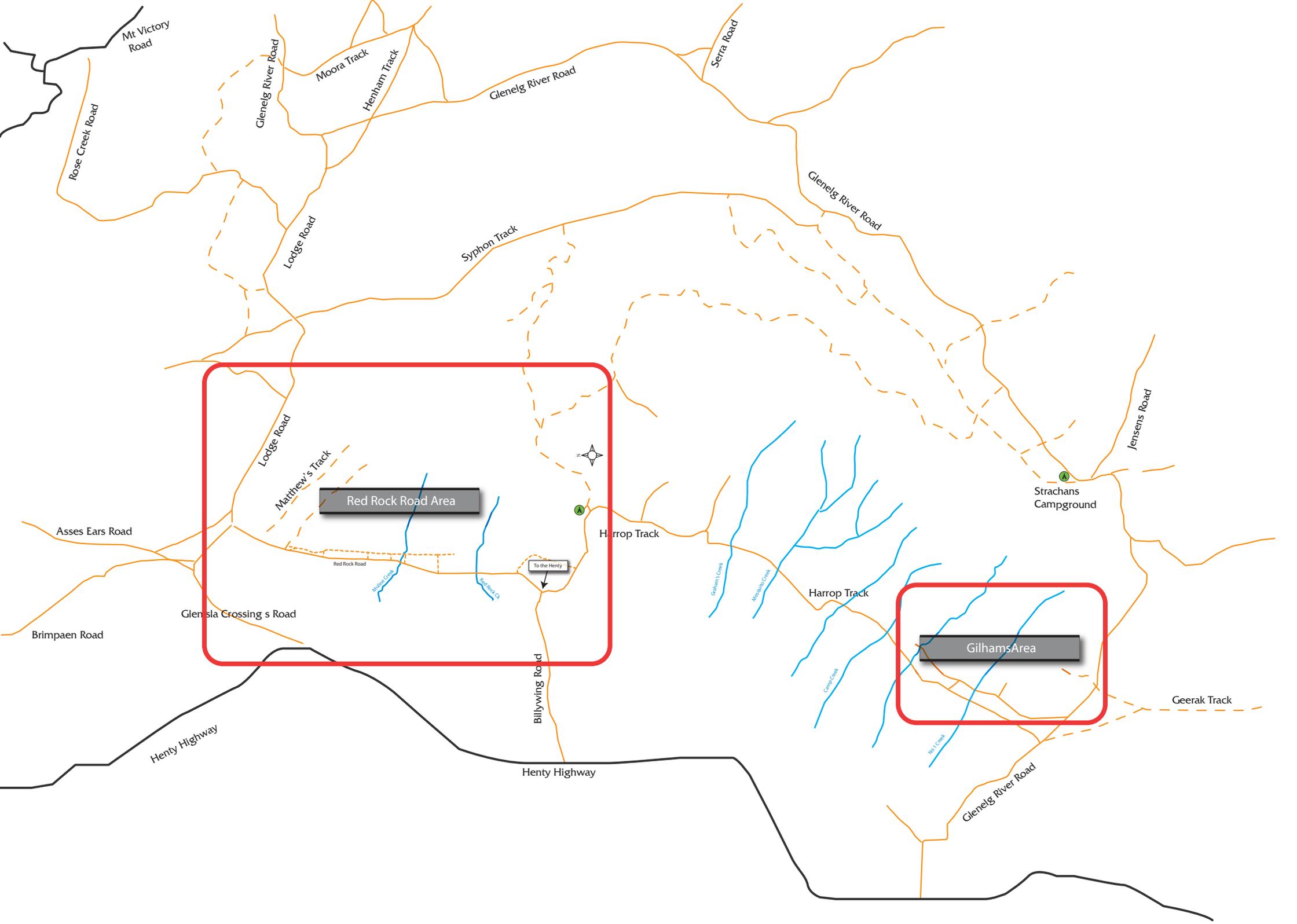
Muline Creek

Map 2

Red Rock Ck

To the Henty





Red Rock Road Area

Gilhams Area



To the Henty