phases of architectural development have been identified reflecting Alexandrian architectural influences, then centralized control from Antonine Rome, and finally its use for local and base forms of entertainment such as animal displays and water spectacles. At its pinnacle, the theater was able to accommodate an audience of 8,500 spectators. The eventual destruction of the theater in the earthquakes of the late fourth century C.E. and the changing moral and religious attitudes in Late Antique Cyprus saw the building abandoned and most of the stage building's marble and other architectural stone robbed away to be reused in the construction of the nearby basilica of Chrystopolitissa. The ruins of the theater precinct were used for agriculture, quarrying, and semi-industrial purposes for centuries as the population of urban Paphos receded to the harbor front until the Middle Ages.

More recent excavations in the surrounding precinct have now revealed the remains of a fountain house and part of the northeastern road system laid out on a Hippodamian grid plan. Ongoing investigations are beginning to reveal the changes to these structures when the theater was abandoned, and they are used as a storage facility for stripped architectural stones.

This paper presents an overview of the archaeological evidence of the changing use of the theater and the ongoing investigation of the surrounding precinct over a period of several centuries.

More than a Theatre! Archaeological Survey in Aspendos
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In Pamphylia, as in other regions of southwest Turkey, significant changes in the material culture of the indigenous peoples can be observed as political conditions evolved from the Hellenistic era to the Roman imperial period. Because of its location at the heart of the Pamphylian coastal plain and its harbors, known from literary sources, Aspendos was exposed to different cultures simultaneously and is therefore particularly suitable for research on acculturation processes. In addition, the city's two harbors offer a great opportunity to grasp the nature of economical processes of a port in Pamphylia and, more broadly, Asia Minor. The city with its harbors was vital, not only for Pamphylia but also for cities in the neighboring regions such as Pisidia.

In 2008, a new archaeological survey project, the Aspendos Project, was started under my direction in the ancient city of Aspendos and its territory. The site is being studied by an international and interdisciplinary team, who are examining the material culture including architecture, sculpture, and ceramics, carrying out detailed ceramic surveys and geophysical surveys. In addition, written sources are reexamined, to comprehend the development of the city from its foundation onwards. In the course of four fieldwork seasons, the first ever topographical map was created, and individual buildings such as the bath complexes, the nymphaeum, the double storied shops/market building, the Roman basilica, the honorific arch as well as the world-famous theater building were studied. The theater building was thoroughly documented by a combination of classical and modern techniques and has created state of the art plans, sections, and elevations, as well as 3D visual representations using 3D laser scanning. Geophysical survey provided answers to questions such as the location of the river harbor, the extension of the city, and allowed us to map earlier remains of the city. Four years of fieldwork in Aspendos also brought breathtaking discoveries such as traces of a mudbrick Hekatompedon, found by geophysical survey, the harbor on the Eurymedon, the first-ever discovered archaic-classical remains, as well as new Hellenistic, Roman, Byzantine, and Seljuk monuments in the city. The Hekatompedon is unique in Asia Minor and is vital not only for the study of Iron Age in Asia Minor but also for the entire Mediterranean.

In my paper, I summarize methods and results of four years of research of the Aspendos project in the city and its territory.

The Southeast Building at Corinth: Recent Investigations
Paul D. Scotton, California State University, Long Beach

Although parts of the Southeast Building were discovered in 1896 during the first excavation season at Corinth by the American School of Classical Studies, and four subsequent seasons led to the publication of the building in 1960, much has remained unsettled and problematic. At least three different plans of the building have been published and, to date, no one has offered a restored section or elevation. Recent studies have identified key blocks from the Roman period that have led to the recognition of its design module and, in turn, the plan and interior elevation of the Roman-period building.

A series of pier blocks with engaged Doric columns on one side have been found built into the east wall of the fifth- or sixth-century C.E. rebuilding of the structure. These blocks formed the piers of an arcade that ran the width of the building, dividing it into two segments, each 40 Roman feet square. As indicated by the engaged columns on the piers, each wall of the 40 foot squares was divided into five bays 8 Roman feet wide. Two east–west running foundations trenches, one in each half of the building, mark the subdivision of each square into two rooms, one two bays wide and the other three.

On the north end of the Southeast Building, the plan was modified to accommodate the south exedra of the Julian Basilica and to reconcile the different orientations of the two buildings. That is, in the north half of the building, the smaller room was generally filled by the south exedra of the basilica in which stood the tribunal. On either side of the tribunal were doorways connecting the basilica and the Southeast Building. The wall dividing the northern half of the Southeast Building in two acted as a screen wall and masked the transition from one orientation to another between the two buildings. On the exterior, this same transition was smoothed by the addition of the colonnade on the west side of the building.

With the recognition that the Julian Basilica and Southeast Building were not only adjacent but also adjoining and connected, we should understand there were related activities in them. The Julian Basilica has been identified as the seat of the imperial court of law in Corinth. This identification supports the suggestion of Oscar Broneer that the Southeast Building was the records hall of the Roman colony.