

7XX's Got Ya Down?

A Cheat Sheet in Three Parts: Book -- Audiobook -- DVD

Introduction:

For many of us, the 7XX field instills feelings of terror and dread:

```
240 10 $a UOSIkI nls*Ik3#@&*@@. $I Gibberish
730 02 $i Based on (expression): $a Of utter confusion: cataloging meltdown. $n Part 931.
```

If the above entry is a fair representation of how an added [access point](#) entry makes you feel, you have opened the right document.

Instructions for Using These Instructions:

This handy guide will help you to see the usefulness of a properly executed 7XX entry and assist you in entering the information in the easiest way possible, without having to take on the whole understanding of the relationships, works, expressions, manifestations, and contained or not contained.

For those catalogers who are short on time, find the example that matches your item and use the example to construct and verify your entry. Or, copy and paste the entry format into the appropriate field line and then replace and insert the information needed for the item you are cataloging, i. e.: additional author or preferred title. [AUTHORIZE](#) your item's specific information with the provided resources. *This is a cheat sheet, not a shortcut.*

For catalogers who 'need to know' and want the where, why, and how - clarifications, definitions, and resources consulted have been included, as well.

As a rule, catalogers should always be double-checking and cross-referencing their entries with LOC Authorities or other approved controlled vocabulary lists. This cheat sheet is intended to provide format examples and assist catalogers with the numerous grey areas and cataloger discretion dilemmas, not get you out of authorizing.

And now, for your educational enjoyment... needs.

Glossary of words rarely used in conversations:

Access point: Easy version - An entry the computer looks for by category or field number or field tag. Title entries, author entries, and other contributor roles are **accessed** by the different dropdowns and focused search queries. The **point of access** depends on the search performed. As a cataloger, adding these access points helps patrons and circulation staff locate the exact item they are looking for. *SEE **Keep in Mind** Section [#1](#) & [#4](#)*

<https://www.oclc.org/bibformats/en/accesspoints.html>

<https://www.librarianshipstudies.com/2016/06/access-point.html>

Added author access points (700 - includes narrator, illustrator, director, actor, and other personal contributors) allow the patron to click a link for all the items that that added author has contributed to. Adding the \$relator will make the catalog display the correct role. Evergreen defaults with 'added author' when the \$e is not present.

<https://www.librarianshipstudies.com/2020/08/name-authority-record.html>

Added corporate access points (710) allow the patron to click a link for all the 'Disney Enterprise' or 'Go Reader' (for example) holdings.

Added title access points (130\$a, 240\$a, 245\$a, 246\$a, 505\$t, 730\$a) enable patrons to find any item with that title in the form (single book or collection, audio or video) they want.

<https://www.librarianshipstudies.com/2020/10/preferred-title.html>

Analytical entry: The item in hand - being **analyzed** by the cataloger - contains what is being cataloged. Goes with \$iContainer of... 99.9% of the time. Analytical entries are for describing how a work evolved and for explaining how part of a work corresponds to the whole. Analytical entries contain a \$ttitle. *SEE **Keep in Mind** Section [#3](#).*

Authorities: Authorities are also called thesaurus or thesauri and they contain the authorized entries taken from a controlled vocabulary. LCNAF is the Library of Congress's name authority file and LCGFT is the Library of Congress's genre and form authority file, for two examples.

<https://www.librarianshipstudies.com/2016/06/authority-control.html>

Authorized entry: The word or term taken from a controlled vocabulary to be used in bib record fields where authorized entries are required. Subject headings, genre terms, names (7XX), and relationship designators (\$e) are some of the fields where authorized entries from controlled vocabularies are required.

Authorizing means cross-checking the entry with an approved list of words or terms (controlled vocabulary). The Library of Congress Authorities is the preferred source (list). You will also see 'authorities' referred to as 'thesaurus.' Both mean a list of words or terms (controlled vocabulary) that have been approved by LOC. Think of it this way: If the term is not on the list, it can't be used.

Basic entry (505): A basic 505 has a first indicator 0, only has \$a, and provides only basic information for keyword searches. Does **not** require added 7XX access points.

Container of: (in reference to \$i usage in the 700) Literally the book, DVD, or audiobook. If you are holding it in your hand and its content is either printed, recorded, or spoken, the content is being **contained** on paper or disc by the item you are cataloging, it is the **container**. *Not to be confused with **container**, like the DVD or audiobook plastic housing case with the visible informational insert.*

Controlled vocabulary: The list of words that the Library of Congress has approved for subject, genre, relator, and other cataloging terms where it is preferred to use only a single word or phrase, rather than an assortment of several words meaning the same thing. If the term is not on the list, it can't be used.

<https://www.librarianshipstudies.com/2020/03/controlled-vocabulary.html>

Enhanced entry (505): An enhanced 505 entry provides more information and has 0's for both indicators, \$tTitles, \$rAuthors (or other responsible party information), and other subfields, but **never** \$a. Requires added entry 7XXs.

FRBR: (Functional Requirements for Bibliographic Records) "The ways that people can use FRBR data have been defined as follows: to Find entities in a search, to Identify an entity as being the correct one, to Select an entity that suits the user's needs, or to Obtain an entity (physical access or licensing)."

Don't worry. These are the big words they use. All you need to remember for our purposes is that FRBR and [WEMI](#) make finding items easier for everybody. Catalogers use these "conceptual entity-relationship models" when they correlate the 5XXs and 7XXs, but might not have been exposed to the verbiage.

<https://www.librarianshipstudies.com/2017/09/functional-requirements-for-bibliographic-records-frbr.html>

Relator: Also referred to as **relationship designators**. Terms from a controlled vocabulary that explain how items and contributors are related - who worked with who and how did they think it up. Relationship designators for contributors and participants go in a \$e, and relationship designators that explain how an item evolved into the item you are cataloging go into the \$i.

Title page: The main source of information and the first place to look for authors, illustrators, and other contributors to a book. The disc label from the DVD or audiobook acts as the title page for those items.

Title page verso: The back side of the title page - sometimes it contains Cataloging-in-Publication (CIP) information along with other cataloging details that make a good bib-record better. The container insert for DVD and audiobook cases acts as the title page verso for those items.

WEMI: (Work - Expression - Manifestation - Item) "WEMI are the initials used to describe the 4 elements of FRBR Group 1 entities" and "Group 1 entities are work, expression, manifestation, and item (WEMI). They represent the products of intellectual or artistic endeavor."

<https://www.librarianshipstudies.com/2019/01/what-are-names-of-frbr-group-1-entities.html>

<https://www.librarianshipstudies.com/2019/01/what-initials-are-used-to-describe-frbr.html>

Again - don't worry. There are classes available for you to explore this topic further. All you need to remember for our purposes is that [FRBR](#) and WEMI make finding items easier for everybody.

Catalogers are also using Group 2 entities, but those are easier to understand: "Group 2 entities are person, family and corporate body, responsible for the custodianship of Group 1's intellectual or artistic endeavor."

Necessary tools:

<https://authorities.loc.gov/cgi-bin/Pwebrecon.cgi?DB=local&PAGE=First>

This site is the easiest to navigate when double-checking the validity of entries. Id.loc.gov provides catalogers with numerous ways to retrieve information, so using authorities.loc for your initial search can be a timesaver. *Does not work for relator terms.*

<https://id.loc.gov/vocabulary/relators.html> or <https://www.loc.gov/marc/relators/relaterm.html>

<https://id.loc.gov/authorities/names.html>

Going back and forth between authorities.gov and id.loc.gov is the only way to experiment with what search methods you prefer to use and how you want to see those results. The information is the same on both websites, but they are presented in different visual formats. ID.loc.gov provides more precise ways to load the search parameters.

[\\$e/Schedule I: List of relators for authors, illustrators, and other item contributors](#) (download)

[\\$i/Schedule J: List of relationships like 'Expression of,' 'Based on,' 'Adaptation of,' and other authorized phrases](#) (download)

Complete rules and guidelines are available at [OCLC](https://www.oclc.org/bibformats/en/7xx.html) (<https://www.oclc.org/bibformats/en/7xx.html>).

[Sage's Cataloging page](https://sagestaff.org/cataloging/) (<https://sagestaff.org/cataloging/>)

Keep in mind:

1. [Sage Specific Practices say](#): 505 & 700 - **Creating additional access points** - When cataloging materials that contain separate titles (e.g. DVD compilations, anthologies, or short story collections), *it is required to create additional access points with this information.* Due to the configuration of the catalog, *it is necessary to put this information in multiple places to make it accessible and complete* for patrons and fellow staff. Make sure to use proper authorities when recording the additional access points.
2. \$e will NEVER pair with \$t in a 7XX.
3. Any 7XX with '\$iContainer of ...' will have a second indicator 2.
4. ALL 7XX entries are subject to cataloger discretion. That being said, 7XX entries enable patrons and library staff to find related works. 7XX's are used to create title, extra author, illustrator, etc., access points that the patron can easily click on in the patron view to find all the holdings; whether the title is in the 245 or the 505 or the extra author in the 245 - their other works can be found in the linked 700. Even the little-known actor from the 511 with the clickable 700 can be 'discovered!'

Reminder: THIS WORKSHEET HAS BEEN FORMATTED so catalogers can copy and paste the entire entry FORMAT or PIECES of the entry and then insert the item-specific titles, authors, and data.

USE CAUTION when inserting item-specific information. Punctuation and spaces need to match the original example.

Resources are linked throughout for gentle reminders to authorize, authorize, authorize.

PART 1: BOOKS

Please refer to the [MARC Book Cheatsheet](https://sagestaff.org/wp-content/uploads/2023/01/Cheatsheet-Book-2023.pdf) (<https://sagestaff.org/wp-content/uploads/2023/01/Cheatsheet-Book-2023.pdf>) on the [Sage Cataloger's Page](https://sagestaff.org/cataloging/) (<https://sagestaff.org/cataloging/>) for required fields

Single story or essay (work), no illustrations, single author, not based on or adapted from other works:

No 7XX needed. This example is being provided for comparison purposes.

=100 1\\${a}Lawson, Jenny,\$d1973-\$eauthor.

=245 10\\${a}Furiously happy /\$cJenny Lawson.

=100 1\\${a}Markle, Sandra,\$eauthor.

=245 10\\${a}Follow those zebras :\$bsolving a migration mystery /\$cSandra Markle.

=505 0\\${a}A very strange mystery -- Zebras are leaders -- Tracking down clues -- The data comes in -- Sharing and Wondering -- The rest of the mystery.

This basic 505 entry also does not require added title or author access points (7XX fields) because there are no \$t's or \$r's.

Illustrated books containing a single story or essay (work) not based on or adapted from other works. May or may not have both names in the 245 \$c.

7XX needed for contributor. Contribution/role identified in \$e.

Any connection a contributor has to a work is put into a 700 field. Then use a \$e relator term to describe how that person relates to the work you're cataloging.

=100 1\\${a}Ferry, Beth,\$eauthor.

=245 10\\${a}Marsha is magnetic /\$ctext by Beth Ferry ; illustrations by Lorena Alvarez.

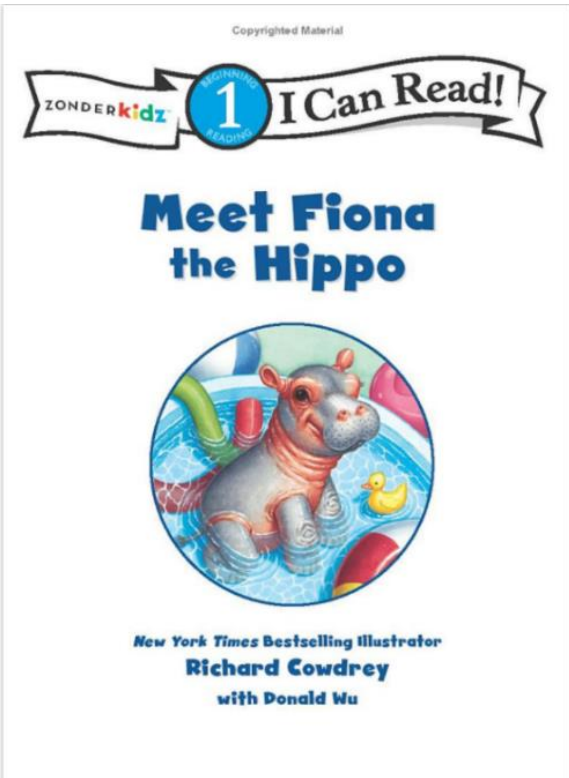
=700 1\\${a}Alvarez, Lorena,\$eillustrator.

=100 1\\${a}Caswell, Mary Lou,\$eauthor.

=245 14\\${a}The Christmas cookbook /\$cMary Lou Caswell and Deanna Caswell.

=505 0\\${a}Time to celebrate! -- The recipes -- Get in on the hi jinx.

=700 1\\${a}Caswell, Deanna,\$eauthor.



=245 00\$aMeet Fiona the hippo /\$cillustrated by Richard Cowdrey with Donald Wu.

=500 \\\$a"In partnership with Cincinnati Zoo & Botanical Garden" -- from front cover.

=700 1\\\$aCowdrey, Richard,\$eillustrator.

=700 1\\\$aWu, Donald,\$eillustrator.

=710 20\$aCincinnati Zoo and Botanical Garden,\$econtributor.

This book is compiled, not authored. RDA guidelines say that the first author in a group always becomes the 100, but these contributors are illustrators and the storyline was created by Cincinnati Zoo staff and staff editors for the publisher.

ZONDERKIDZ

I Can Read Meet Fiona the Hippo
 Copyright © 2020 by Zondervan
 Illustrations © 2020 by Zondervan

An I Can Read Book

Requests for information should be addressed to:
 Zonderkidz, 3900 Sparks Drive SE, Grand Rapids, Michigan 49546

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Printed in United States

20 21 22 23 24 25 /LSCC/ 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

Copyrighted Material

Translation

=100 1\\${a}Barton, Chris,\$eauthor.
=240 10\${a}Whoosh!\$ISpanish
=245 10\${a}Fushhh! :\$bel chorro de inventos súper húmedos de Lonnie Johnson /\$cChris Barton ; ilustrado por Don Tate ; traducido por Carlos E. Calvo.
=500 \\\\${a}Título original: Whoosh!
=700 1\\${a}Tate, Don,\$eillustrator.
=700 1\\${a}Calvo, Carlos E.,\$etranslator.

GRAPHIC NOVELS:

(Easy one) Example 1

=100 1\\${a}Venable, Colleen A. F.,\$eauthor.
=245 10\${a}Katie the catsitter /\$cColleen AF Venable ; illustrated by Stephanie Yue with colors by Braden Lamb.
=700 1\\${a}Yue, Stephanie,\$eillustrator.
=700 1\\${a}Lamb, Braden,\$ecolorist.

(Manga) Example 2

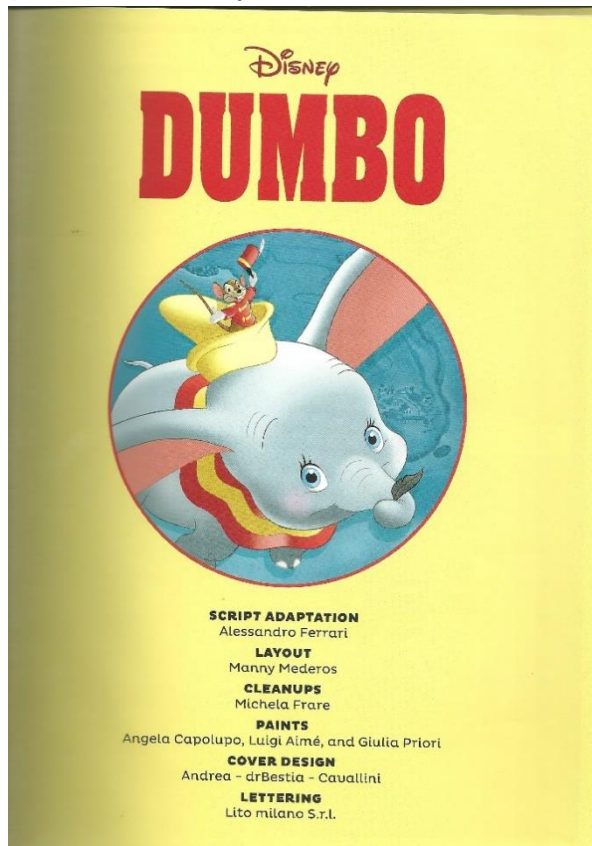
=100 1\\${a}Saiki, Kumiko,\$eauthor,\$eartist.
=245 10\${a}Kageki Shojo!!\$n4 /\$cstory and art by Kumiko Saiki ; translation, Katrina Leonoudakis ; lettering, Aila Nagamine.
=700 1\\${a}Leonoudakis, Katrina,\$etranslator.
=700 1\\${a}Nagamine, Aila,\$eletterer.

- DO NOT USE terms from the 245 \$c field for the 7XX \$e relator without authorizing them - there are no such entries for 'script adaptation,' 'paints,' or 'cleanups.' \$e relators are a controlled vocabulary - title pages contain what the publisher inserted.
- When there are more than two contributors listed in the \$c of the 245 or on the title page, you should/could create at least two 7XX entries for contributors from the title page and/or title page verso so patrons will have more choices for artists/illustrators.
- Graphic novel series and Manga 'stans*' will appreciate extra artist entries. (This applies to DVDs, too, for leading actors and directors. Refer to [PART 3: DVDs](#))
* Stalker fans (st + ans) are a good thing when it's about art!
- You can add as many 700s as there are contributors listed on the title page and/or title page verso, just be sure to **authorize** both the name entry and the relator term.

<https://id.loc.gov/authorities/names.html>

<https://id.loc.gov/vocabulary/relators.html>

(Harder one) Example 3



ABDOBOOKS.COM

Reinforced library bound edition published in 2021 by Spotlight, a division of ABDO, PO Box 398166, Minneapolis, Minnesota 55439. Spotlight produces high-quality reinforced library bound editions for schools and libraries. Published by agreement with Disney Enterprises, Inc.

Printed in the United States of America, North Mankato, Minnesota.

042020

092020



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Library of Congress Control Number: 2020933045

Publisher's Cataloging-in-Publication Data

Names: Ferrari, Alessandro, author. | Frare, Michela, illustrator.

Title: Dumbo / by Alessandro Ferrari; illustrated by Michela Frare.

Description: Minneapolis, Minnesota: Spotlight, 2021. | Series: Disney classics

Summary: A young elephant named Dumbo learns how to fly using his abnormally large ears.

Identifiers: ISBN 9781532145360 (lib. bdg.)

Subjects: LCSH: Dumbo (Fictitious character)--Juvenile fiction. | Elephants--Juvenile fiction. | Ear--Juvenile fiction. | Circus--Juvenile fiction. | Flight--Juvenile fiction. | Self-confidence--Juvenile fiction. | Graphic novels--Juvenile fiction.

Classification: DDC 741.5--dc23

=245 00\$aDisney classics.\$pDumbo /\$cscript adaptation, Alesandro Ferrari ; layout, Manny Mederos ; cleanups, Michela Frare ; paints, Angela Capolupo, Luigi Aimé, and Giulia Priori ; cover design, Andrea - drBestia - Cavallini ; lettering, Lito milano S.r.l.

=500 \"\$a\"Based on characters from the Disney movie \"Dumbo\" -- adapted from publisher's website.

=700 1\$aFerrari, Alessandro,\$d1978-\$eadapter,\$eauthor.

=700 1\$aFrare, Michela,\$d1976-\$eillustrator.

=710 2\$aDisney Enterprises (1996-)\$eproduction company.

=730 0\$iGraphic novelization of (work):\$aDumbo (Motion picture : 1941)

This 730 field does not have a second indicator 2 because the entry is not referring to anything that is physically part of the whole item. There is a(n) \$i relating how the work evolved into the item you are cataloging, but this item does not 'contain' that particular work.

Go to

[LOC Authorities Dumbo](#)

to see the different manifestations of Dumbo that are available. This book refers specifically to the 1941 movie version.

(Go to the publisher's website to verify the information in the 500 note and 730 added title access point.)

Submitted September 2022

Updated Links March 2023. Updated May 2023

Book with a collection of stories or essays (works) by the same author:

7XX needed for work being contained - found in 505.

(505 field should be **enhanced**, =505 00\$tFirst title -- \$tSecond title -- etc. and will be taken from the table of contents.)

=505 00\$tCapitivated -- \$tEntranced.

=700 12\$iContainer of (work):\$aRoberts, Nora.\$tCapitivated.

=700 12\$iContainer of (work):\$aRoberts, Nora.\$tEntranced.

This 700 field has a second indicator 2 because the entry is physically part (contained in) of the whole item and there is a(n) \$iContainer.... This is also called an analytical entry. It simply means the item you are cataloging 'contains' what is being accounted for or 'analyzed.'

Book with a collection of stories or essays (works) by different authors:

7XX needed for work being contained - found in 505.

(505 field will be **enhanced** with both title and author, =505 00\$tFirst title / \$rFirst Author -- \$tSecond title / \$rSecond Author -- \$tetc. and will [usually] be taken from the table of contents.)

=505 00\$tAlmost persuaded / \$rMary Balogh -- \$tNorthanger Castle / \$rColleen Gleason -- \$tBlood and prejudice / \$rSusan Krinard -- \$tLittle to hex her / \$rJanet Mullany.

=700 12\$iContainer of (work):\$aBalogh, Mary.\$tAlmost persuaded.

=700 12\$iContainer of (work):\$aGleason, Colleen.\$tNorthanger Castle.

=700 12\$iContainer of (work):\$aKrinard, Susan.\$tBlook and prejudice.

=700 12\$iContainer of (work):\$aMullany, Janet.\$tLittle to hex her.

These 700 fields have a second indicator 2 because the entry is physically part of the whole item and there is a(n) \$iContainer....

PART 2: AUDIOBOOKS

Please refer to the [MARC Audio Cheatsheet](https://sagestaff.org/wp-content/uploads/2023/01/Cheatsheet-Audiobook-2023.pdf) (<https://sagestaff.org/wp-content/uploads/2023/01/Cheatsheet-Audiobook-2023.pdf>) on the [Sage Cataloger's Page](https://sagestaff.org/cataloging/) (<https://sagestaff.org/cataloging/>) for required fields.

Audiobook read by author, single story/title (work), not based on or adapted from another work.

505 field unlikely. No 7XX needed. Example provided for comparison purposes.

```
=100 1\$\aLawson, Jenny,$d1973-$eauthor,$enarrator.  
=245 10$\aFuriously happy /$\cJenny Lawson.  
=511 0\$\aRead by Jenny Lawson.
```

Audiobook, narrated by someone other than the author, single story/title (work), not based on or adapted from another work.

7XX(s) needed for narrator(s) found in 511 [and sometimes] 245 \$c.

```
=100 1\$\aEvanovich, Janet,$eauthor.  
=245 10$\aOne for the money /$\cby Janet Evanovich.  
=511 0\$\aPerformed by C.J. Critt.  
=700 1\$\aCritt, C. J.$enarrator.
```

```
=100 1\$\aEvanovich, Janet,$eauthor.  
=245 10$\aOne for the money /$\cby Janet Evanovich ; performed by C. J. Critt.  
=511 0\$\aPerformed by C.J. Critt.  
=700 1\$\aCritt, C. J.$enarrator.
```

Audiobook with a collection of stories or essays (works) with ALL contributors working equally together on the stories (works).

7XX needed for additional author entered in 245.

7XX(s) needed for narrator(s) entered in 511.

7XX needed for work being contained - found in 505.

In this example, BOTH Evanovich and Hughes wrote the stories and King narrated them. Because Evanovich is the AUTHORIZED author in LOC, she gets the statement of responsibility in the 100 and the analytical 700 with the title.

(505 field should be enhanced: =505 00\$tFirst title -- \$tSecond title -- etc. and will be taken from the disc label(s) or the case insert. The \$r is not required because both authors contributed equally to the work even though LOC authorizes Janet Evanovich as the author for this series.)

=100 1\\${aEvanovich, Janet,\$eauthor.
 =245 10\$aJanet Evanovich CD collection /\$cJanet Evanovich and Charlotte Hughes.
 =505 00\$tFull bloom -- \$tFull scoop.
 =511 0\\${aPerformed by Lorelei King.
 =700 1\\${aHughes, Charlotte,\$eauthor.
 =700 1\\${aKing, Lorelei.\$enarrator.
 =700 12\$iContainer of (expression):\$aEvanovich, Janet.\$tFull bloom.
 =700 12\$iContainer of (expression):\$aEvanovich, Janet.\$tFull scoop.

The last two 700 fields have a second indicator 2 because the entry is physically part of the whole item and there is a \$iContainer....

These '\$iContainer of' entries are 'expressions' because the original 'work' was in written form. These are the oral expressions of those written works.

Audiobook with a collection of stories or essays (works) by different authors:

7XX needed for narrators of works. (Use information from 511)

7XX needed for work being contained (Use authors and titles from 505).

(505 field will be enhanced with at least title and author =505 00\$tFirst title / \$rFirst Author -- \$tSecond title / \$rSecond Author -- \$tetc. and will be taken from the disc labels or case insert.)

=245 00\$aTales of friendship.
 =511 0\\${aAnne of Green Gables read by Liza Ross. Anne of Avonlea read by Liza Ross.
 Black Beauty read by Jonathan Keeble. The secret garden read by Jenny Agutter.
 =505 00\$tAnne of Green Gables \$g(2:37:08) / \$rL.M. Montgomery -- \$tAnne of Avonlea
 \$g(2:19:39) / \$rL.M. Montgomery -- \$tBlack Beauty \$g(2:14:11) / \$rAnna Sewell -- \$tThe
 secret garden \$g(2:36:59) / \$rFrances Hodgson Burnett.
 =700 1\\${aRoss, Liza,\$enarrator.
 =700 1\\${aKeeble, Jonathan,\$enarrator.
 =700 1\\${aAgutter, Jenny,\$enarrator.
 =700 12\$iContainer of (expression):\$aMontgomery, L. M.\$q(Lucy Maud),\$d1874-
 1942.\$tAnne of Green Gables.
 =700 12\$iContainer of (expression):\$aMontgomery, L. M.\$q(Lucy Maud),\$d1874-
 1942.\$tAnne of Anne of Avonlea.
 =700 12\$iContainer of (expression):\$aSewell, Anna,\$d1820-1878.\$tBlack Beauty.
 =700 12\$iContainer of (expression):\$aBurnett, Frances Hodgson,\$d1849-1924.\$tSecret
 garden.

The last four 700 fields have a second indicator 2 because the entry is physically part of the whole item and there is a \$iContainer....

These '\$iContainer of' entries are all 'expressions' because the original 'works' were in written form. These are the oral expressions of those written works.

PART 3: DVDS

Do not remove existing 7XX entries from imported records. Authorize and correct, if needed.

You may use [Internet Movie Database](https://www.imdb.com/) - (<https://www.imdb.com/>) for producers, actors, production companies, and other 7XX important information that may not be on the case insert or disc, or for information that is too hard to read on the case insert or disc.

Internet Movie Database is a reference tool. The actors, titles, producers, and dates STILL need to be authorized:

[Library of Congress Authorities](https://authorities.loc.gov/cgi-bin/Pwebrecon.cgi?DB=local&PAGE=First) (<https://authorities.loc.gov/cgi-bin/Pwebrecon.cgi?DB=local&PAGE=First>)

Some catalogers find authorities.gov to be easier to navigate when title searching - cataloger opinions vary ☺

[OCLC Name Authority Files](https://id.loc.gov/authorities/names.html) (<https://id.loc.gov/authorities/names.html>)

breathe

First example: Motion picture

ONE FOR THE MONEY

Stephanie Plum (Katherine Heigl) is a bright, attractive, confident woman whose entire life has just taken a sudden turn – in the totally wrong direction. Newly divorced and recently laid off, the only work she can scrape up is a dead-end job at her sleazy cousin's bail bond office. But when her first big assignment involves tracking down an on-the-lam ex-flame (Jason O'Mara), this tough-as-nails lady bounty hunter will be redefining the meaning of hot pursuit in this thrill-packed action comedy.

SPECIAL FEATURES

- Making the Money: Behind the Scenes
- Bond Girls: Kicking Ass in the Bail Bonds Industry
- Gag Reel
- Deleted Scenes
- Theatrical Trailer

LIONSGATE and LAKESHORE ENTERTAINMENT PRESENT A LAKESHORE ENTERTAINMENT LIONSGATE AND LAKESHORE ENTERTAINMENT PRODUCTION IN ASSOCIATION WITH AEROSPACE PRODUCTIONS KATHERINE HEIGL
"ONE FOR THE MONEY" JASON O'MARA DANIEL SULJAGA JOHN TESHIGAHARA SHEEN SHEPPERD AND DEBBIE REYNOLDS WITH ANJALA WOOD AND TUCKER YEPFERTON AND ALLEN WALKER WITH DEBORAH LOVE AND MICHAEL BENICION
AND LISA ZENO CHARNOV KYLE TIGHE FRANKO GARDINO CHARLIZE JOHNSON JAMES BRYANTAKER JACQUELYN REED ANDRE LAMAL BRUCE TULL KATHERINE HEIGL NANCY HEISEL WRITTEN BY STACY SHERMAN AND KAREN RAY AND LIZ BRIXIUS DIRECTED BY JULIE ANNE ROBINSON
SCREENPLAY BY STACY SHERMAN & KAREN RAY AND LIZ BRIXIUS
DIRECTED BY JULIE ANNE ROBINSON

• Widescreen Presentation • English 5.1 Dolby Digital Audio • English and Spanish Subtitles
www.oneforthemoneyfilm.com

PG-13
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 13
SPECIAL FEATURES NOT RATED

16x9
WIDESCREEN
2.40:1

2011 • Color • Feature Run Time Approx. 91 Minutes

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Please refer to the [MARC Video Cheatsheet](https://sagestaff.org/wp-content/uploads/2023/01/Cheatsheet-Video-2023.pdf) (<https://sagestaff.org/wp-content/uploads/2023/01/Cheatsheet-Video-2023.pdf>) on the [Sage Cataloger's Page](https://sagestaff.org/cataloging/) (<https://sagestaff.org/cataloging/>) for required fields

1. The 245 is a good starting point in identifying your key contributors and who you feel needs recognition. That information is put in the 245 \$c. The statement of responsibility can include the entire cast and every producer and production company involved.
 - The 264 \$b will probably come from the 245 \$c.

Let's take a quick side trip to the title and preferred title entries for visual items: DVDs will/should have a 130, but it is unusual to have a 100. *A 100 field is a probable 7XX entry.*

Correct:

=130 0\1\$aOne for the money (Motion picture : 2012)

(authorized title access point for a single title)

=245 10\$aOne for the money /\$cLionsgate and Lakeshore Entertainment present ; in association with Abishag Productions ; produced by Tom Rosenberg, Gary Lucchesi ; screenplay by Stacy Sherman & Karen Ray and Liz Brixius ; directed by Julie Ann Robinson.

=264 \1\$aSanta Monica, Calif. :\$bLions Gate Home Entertainment,\$c[2012]

(Lionsgate is in the \$c in the 245 and is entered in the 264 \$b)

Incorrect:

=100 1\1\$aRobinson, Julie Anne,\$edirector. *No. Create the 7XX for the director and insert the authorized 130 field.*

=245 10\$aOne for the money /\$cLionsgate and Lakeshore Entertainment present ; in association with Abishag Productions ; produced by Tom Rosenberg, Gary Lucchesi ; screenplay by Stacy Sherman & Karen Ray and Liz Brixius ; directed by Julie Ann Robinson.

Frowned on:

=245 00\$aOne for the money /\$cLionsgate and Lakeshore Entertainment present ; in association with Abishag Productions ; produced by Tom Rosenberg, Gary Lucchesi ; screenplay by Stacy Sherman & Karen Ray and Liz Brixius ; directed by Julie Ann Robinson.

=730 0\1\$aOne for the money (Motion picture : 2012). *Technically, this is not wrong, but the 130 is the preferred access point for a single contained work, so authorize to double-check for the correct title entry and change to a 130. Remember to change the first indicator of the 245 to a 1.*

And now back to the \$c overview:

If you are creating an original record and wish to include information for the \$c, start transcribing from '[Entity or person] presents' taken from the disc label (preferably) or the case insert. You may include any combination or number of company, production, and actor credits.

If you are working with an uploaded record or are correcting an existing record, please cross-reference the 245 \$c entries with the 7XXs that are in the record and add the ones you feel are needed. Be sure and authorize the names and relators, as well as add relators if none are present.

Remember the [Graphic Novel](#) artist and illustrator guidelines? *Somewhere out there is the patron who wants to find, '...that director (or actor) who... you know. That one!'*

The 700s could include the (main) director, producer, and screenwriter whether or not they are in the 245 \$c. IMDb will help you find the correct information if it is not on the container insert. [Patrons and staff appreciate this information]

=700 1\\${a}Robinson, Julie Anne,\$edirector.

=700 1\\${a}Rosenberg, Tom,\$eproducer.

=700 1\\${a}Sherman, Stacy,\$escreenwriter.

If the 245 \$c names a production company or distributor and it is not the same as the \$b in the 264, this entity/company can have a 710 2\\${a}.\$e for entity/company role [Cataloger discretion]

=710 2\\${a}Lakeshore Entertainment (Firm)\$eproduction company.

=710 2\\${a}Abishag Productions,\$eproduction company.

2. Now go to your 508 - any or all of these can have a 700 and it is up to your discretion to decide how important their contribution is and whether they need a 700 or not. If you are creating a record, 508 is a required field in Sage for video records, so pop in a couple of worthy background contributors.

=508 \\\\${a}Music, Deborah Lurie ; editor Lisa Zeno Churgin ; director of photography, James Whitaker.

=700 1\\${a}Lurie, Deborah,\$emusical director.

3. Next are 511's - Again, any or all of these can have a 700, but both the 511 and the 700s should include at least 1 - 3 of the top 3 actors from the credits. [Patrons REALLY appreciate this information]

=511 1\\${a}Katherine Heigl, Jason O'Mara, Daniel Sunjata, John Leguizamo, Sherri Shepherd, Debbie Reynolds.

=700 1\\${a}Heigl, Katherine,\$eactor.

=700 1\\${a}O'Mara, Jason,\$eactor.

=700 1\\${a}Sunjata, Daniel,\$d1971-\$eactor.

=700 1\\${a}Leguizamo, John,\$eactor.

=700 1\\${a}Shepherd, Sherri,\$d1967-\$eactor.

=700 1\\${a}Reynolds, Debbie,\$eactor.

4. Finally - check your 5XX notes.

'Based on the novel by' ALWAYS gets at least one 700.



=500 \\\$aBased on the novel by Janet Evanovich.
 =700 1\\\$iBased on (work):\$aEvanovich, Janet.\$tOne for the money. *^o
 =700 1\\\$iExpression of (work):\$aEvanovich, Janet.\$tOne for the money. *^o¥
 =700 12\\\$iContainer of (expression):\$aEvanovich, Janet.\$tOne for the money. ** ¥

* This 700 field DOES NOT have a second indicator 2 because the entry is not referring to anything that is physically part of the whole item. The \$i refers to the work, but the work (written) is not contained in this expression (DVD).

^o Technically, either or both of these entries are correct. Because of the wording in the 500, transcribed from the container, 'Based on' is the best choice for a single entry.

** This 700 field DOES have a second indicator 2 because the entry IS referring to that which is physically part of the whole item. This is the video expression. It is contained.

¥ These two entries are cataloger's choice. Do not remove them from imported records, but they do not have to be added in Sage original cataloging.

Second example: Television program with episodes in a basic 505

1. If the **264 \$b** is listed in the **245 \$c** it does not need a 7XX
2. Use the 508, 511, and 5XX for 7XXs that you would like to add that are not in the 245 \$c

=130 0\\\$aDexter (Television program) *
 =245 10\\\$aDexter.\$nThe complete first season /\$c**Showtime Entertainment.**
 =264 \\\$a[United States] :\$b**Showtime Entertainment,**\$c2007.
 =500 \\\$aBased on the novel Darkly dreaming Dexter by Jeff Lindsay.
 =505 0\\\$aDexter -- Crocodile -- Popping Cherry -- Let's give the boy a hand -- Love American style -- Return to sender -- Circle of friends -- Shrink wrap -- Father knows best -- Seeing red -- Truth be told -- Born free.
 =511 1\\\$aMichael C. Hall, Julie Benz, Jennifer Carpenter.
 =700 1\\\$iBased on (work):\$aLindsay, Jeffrey P.\$tDarkly dreaming Dexter.**
 =700 1\\\$aHall, Michael C.,\$d1971-\$eactor.
 =700 1\\\$aBenz, Julie,\$d1972-\$eactor.
 =700 1\\\$aCarpenter, Jennifer,\$d1979-\$eactor.

* The 130 is the authorized title access point.

** This 700 field does not have a second indicator 2 because the entry is not referring to anything that is physically part of the whole item. Darkly Dreaming Dexter, the written work, is not contained on the DVD. There is a(n) \$i referring to the work, but this DVD (container) does not contain that particular written work, it is based on it (*making it an expression - and justifying either of these entries:*

700 1\\\$iExpression of (work) and 700 12\\\$iContainer of (expression) if the cataloger wanted them).

Third example:

Movie collection. Four movies on two discs.

This is an example of an exception to all the rules. The 700s are only for the actors. Because Warner Home Video is responsible for the compilation, the item you hold in your hand that contains 4 movies, was not directed or produced by any of those people or entities listed in the 508s.

Look at all those access points... take a minute to identify title access vs. name access:

```
=245 00$aSylvester Stallone collection /$c[compiled by Warner Home Video].
=246 1\1Title on container:$a4 film favorites.$pSylvester Stallone collection
=264 \2$aBurbank, California :$bWarner Bros. Home Video,$c2010.
=505 00$gDisc 1. $tTango & Cash $g(1989 ; 96 mins.) -- $tDemolition man $g(1983 ; 115
mins) -- $gDisc 2. $tSpecialist $g(1994 ; 109 mins.) -- $tOver the top $g(1987 ; 93 mins.).
=508 \1$aTango & Cash: Warner Bros. Pictures presents a Guber-Peters Company
production ; produced by Jon Peters & Peter Gruber ; directed by Andrei Konchalovsky.
=508 \1$aDemolition man: Warner Bros. Pictures presents a Silver Pictures production ;
produced by Joel Silver, Michael Levy, and Howard Kazanjian ; directed by Marco
Brambilla.
=508 \1$aThe specialist: Warner Bros. Pictures presents a Jerry Weintraub production ;
produced by Jerry Weintraub ; directed by Luis Llosa.
=508 \1$aOver the top: Warner Bros. Pictures presents a Cannon Group-Golan/Globus
production ; a Menaheim Golan film ; produced by Menahem Golan and Yoran Globus ;
directed by Menahem Golan.
=511 1\1$aTango & Cash: Sylvester Stallone, Kurt Russell.
=511 1\1$aDemolition Man: Sylvester Stallone, Wesley Snipes.
=511 1\1$aThe Specialist: Sylvester Stallone, Sharon Stone.
=511 1\1$aOver the Top: Sylvester Stallone.
=700 1\1$aStallone, Sylvester,$eactor.
=700 1\1$aRussell, Kurt,$eactor.
=700 1\1$aSnipes, Wesley,$eactor.
=700 1\1$aStone, Sharon,$d1958-$eactor.
=730 02$iContainer of (work):$aTango & Cash (Motion picture : 1989)
=730 02$iContainer of (work):$aDemolition man (Motion picture)
=730 02$iContainer of (work):$aSpecialist (Motion picture)
=730 02$iContainer of (work):$aOver the top (Motion picture)
```

These 730s are the authorized title access points for items with multiple titles. Notice the 2 in the second indicator position because the movies are contained on the discs in the movie box. The \$t's in the enhanced 505 tell you that you will need multiple title access points, so the 130 will not work.

The production companies and directors in these 508s do not get 7XXs because they did not contribute to the compiling of the collection of movies in this box.

Ask yourself, “Who compiled/published *this* item?”

CONCLUSION:

Realize there are unlimited combinations of expressions to works and works to expressions and ways to enter them. Access points in the 7XXs are multi-faceted and there are many ways they can be used. They can also be overwhelming and redundant. Don't be afraid to 'just say no' to repeating information in a different word pattern. This document and these examples are intended to keep you out of a two-hour deep 7XX rabbit-hole. ***It is by no means the final authority.***

If you are unable to find an example that matches your cataloging needs for a particular item, please reach out to a mentor.

The correct cataloging practice is to do both 505 (\$tTitle) and 7XX fields so items can have more than one title access point. (See [Sage Specific Practices](#))

The 505 \$t is indexed for title but the 7XX \$t is not*, that is why the \$t in the 505 is necessary for title searches, even with the 7XX \$t (which still gets picked up with a keyword search).

*It is Evergreen (ILS) specific and may change at a later date.

If the 700 only contains a(n) \$aname and a(n) \$erelator, it does NOT get a second indicator 2 and it does not get a(n) \$iContainer...

=700 1\ \$aTate, Don,\$eillustrator.

If the 7XX has a \$t, it [probably] will need a(n) \$i. You will not do any damage by adding the \$i. When in doubt, add that \$i.

The second indicator is a 2 because you are 'analyzing' a physical part of what is in the **container**.

=700 12 \$i**Container of** (work):\$aRoberts, Nora.\$tEntranced.

=700 12 \$i**Container of** (expression):\$aEvanovich, Janet.\$tOne for the money.

=730 02 \$i**Container of** (work):\$aTango & Cash.

The second indicator is undefined if it is a reference to a work (based on, expression of, adaptation of, etc., **not** 'container of').

=700 1\ \$iBased on (work):\$aLindsay, Jeffrey P.\$tDarkly dreaming Dexter.

=700 1\ \$iExpression of (work):\$aEvanovich, Janet.\$tOne for the money.

=730 0\ \$iGraphic novelization of (work):\$aDumbo (Motion picture : 1941)

Other resources consulted:

This is one of the easier websites to understand if you want to know more about the ‘why’ on any cataloging subject:

<https://www.librarianshipstudies.com/2015/05/cataloging.html>

<https://www.librarianshipstudies.com/2017/07/resource-description-and-access-rda.html>

YouTube almost always has a class on specific cataloging issues. *Understanding WEMI (Work, Expression, Manifestation, and Item)* presented by Dr. Pamela Thomas of Illinois Heartland Library System is a quick overview of \$i relationships in cataloging:

<https://youtu.be/jocbVrvQF8Q?t=241>

Start the video at 4:01 if you want to skip the introduction, and then at 16:55, she demonstrates 7XX relationship entries in the bib record. In the *Questions?* segment at 25:37, she also discusses 7XX fields as ‘structured descriptions’ and 500 general note entries as ‘unstructured descriptions’ and the need for both, but deferring to the 7XX as the more important entry.

Here are two of the ‘deep dive’ Library of Congress resources available:

[PCC Training Manual for Applying Relationship Designators in Bibliographic Records](#) (free)

(<https://www.loc.gov/aba/pcc/sct/documents/rel-desig-guide-bib.pdf>)

[LOC Training Module 4 Resource Description & Access](#) (free download)

(https://www.loc.gov/catworkshop/RDA%20training%20materials/LC%20RDA%20Training/Module%204_Relationships.doc)

For \$120, Midwest Collaborative for Library Services (MCLS) has [Cataloging Related Works and Expressions](#) (<https://mcls.corsizio.com/c/62855cc039816cb2a88e08ca>). MCLS cataloging classes have been approved for Cat 1 supplementary courses.