

Assignment 8

Use this form to create the records for your three items. Perform the following tasks:

1. Transfer your DDC and LCC call numbers (classification number and Cutter for LCC and classification number for Dewey) from Assignment 7 to the appropriate fields and subfields.
2. Transfer your subject headings from Assignment 5 into the appropriate 6XX fields.
3. Fill in the correct indicators for each MARC field. A blank indicator is shown by using the pound symbol "#".
4. Follow the appropriate RDA rules and LC PCC PS, if any exist, for each field and subfield.
5. Make sure to use proper ISBD punctuation where appropriate (HINT: look at the examples for the field on one of the MARC standards sites to see proper ISBD punctuation).
6. Fill in the authorized headings for the 1XX, 7XX, and 8XX fields as necessary. Use the LC Authorities website to find authorized headings.

If a field is not appropriate to apply to your item then place "N/A" in the field or subfield. DO NOT JUST LEAVE A FIELD OR SUBFIELD BLANK. Doing so will count against your grade.

Books			Rec stat		n	Entered		20240416	Replaced		20240507072815.0
Type	a	ELvl	\$	Src	d	Audn	e	Ctrl	\$	Lang	eng
BLvl	c	Form	\$	Conf	0	Biog	d	MRec	\$	Ctry	nyu
		Cont	Mn\$\$	GPub	\$	LitF	0	Indx	1		
Desc	\$	Ills	acgh	Fest	0	DtSt	p	Dates	1991,1995		

Field	I1	I2	Field Data
020*			\$\$a 9780231102698
035			\$\$a
040*			\$\$a CoDU \$\$b eng \$\$e rda \$\$c CoDU
041			\$\$a eng \$\$h eng
050			\$\$a ML 2100 .E6 1995 \$\$b .B433
082*			\$\$a 789.8 \$\$2 .B629e
100			\$\$a N/A
110			\$\$a N/A
245*			\$\$a En Travesti \$\$b Women, Gender Subversion, Opera \$\$c N/A
246		3	\$\$a En Travesti
250			\$\$a N/A
264*	#	1	\$\$a New York \$\$b Columbia University Press \$\$c ©1995
264*	#	4	\$\$c ©1995
300*			\$\$a 381 pages \$\$b N/A \$\$c 23cm x 15.5 cm
336*			\$\$a text \$\$b txt \$\$2 rdacontent
337*			\$\$a unmediated \$\$b n \$\$2 rdamedia
338*			\$\$a volume \$\$b nc \$\$2 rdacarrier
490		1	\$\$a Between Men – Between Women.

500			\$\$a N/A
504			\$\$a Includes bibliographical references (pages 18-19, 57-58, 92-98, 130-131, 150-151, 188-189, 214-215, 239-241, 280-284, 304-305, 344-347, 369-370) and index
505*			\$\$g Introduction / \$\$r Corrine E. Blackmer and Patricia Juliana Smith -- \$\$t In Praise of Brigitte Fassbaender: Reflections on Diva-Worship / \$\$r Terry Castle -- \$\$t What Are These Women Doing in Opera? / \$\$r Ralph P. Locke -- \$\$t I Am An Opera: Identifying with Henry Purcell's <i>Dido and Aeneas</i> / \$\$r Judith A. Peraino -- \$\$t Ruggiero's Deceptions, Cherubino's Distractions / \$\$r Margaret Reynolds -- \$\$t Tancredi Continues / \$\$r Hélène Cixous -- \$\$t The Lost Voice of Rosine Stolz / \$\$r Mary Ann Smart -- \$\$t Jenny Lind and the Voice of America / \$\$r Lowell Gallagher -- \$\$t Singing in Greek Drag: Gluck, Berlioz, George Eliot / \$\$r Wendy Bashant -- \$\$t <i>Gli Enigmi Sono Tre</i> : The (D)evolution of Turandot, Lesbian Monster / \$\$r Patricia Juliana Smith -- \$\$t The Lesbian in the Opera: Desire Unmasked in Smyth's <i>Fantasio</i> and <i>Fête Galante</i> / \$\$r Elizabeth Wood -- \$\$t The Ecstasies of Saint Theresa: The Saint as Queer Diva from Crashaw to <i>Four Saints in Three Acts</i> / \$\$r Corinne E. Blackmer -- \$\$t Admiring the Countess Geschwitz / \$\$r Mitchell Morris -- \$\$g Contributors -- \$\$g Index.
520		1	\$\$a This delightful and delicious book makes a contribution, at once welcome and significant, to the new musicology, to lesbian and gay studies, and to the proliferating critical literature of opera. Read it and enjoy! \$\$c Richard Dellamora, author of <i>Apocalyptic Overtures: Sexual Politics and the Sense of an Ending</i>
520		1	\$\$a This brilliant collection picks up where Wayne Koestenbaum's <i>The Queen's Throat</i> leaves off, moving all of us – professional queer theorists who are amateur musicians, professional musicologists who are amateur queer theorists, amateur queer theorists who are amateur music lovers – even close to the text we truly need yet may never quite create: the anatomy of the opera queer. \$\$c Kevin Kopelson, author of <i>Beethoven's Kiss: Pianism, Perversion and the Mastery of Desire</i>
520		1	\$\$a If Catherine Clément revealed the misogyny sometimes lurking in music drama and Wayne Koestenbaum explored the world of the gay male opera queen, <i>En Travesti</i> celebrates opera as a medium that empowers female desire and undermines the heterosexist hierarchies its plots would seem to perpetuate. The impressive group of authors brought together in this collection – literary critics, musicologists, philosophers – reexamine not only operas ranging from Monteverdi to Gertrude Stein, but also the complex relationships between divas and their female fans. A stunning contribution to cultural studies, feminism, and music criticism. \$\$c Susan McClary, author of <i>Feminine Endings: Music, Gender, and Sexuality</i>
600			\$\$a N/A
610			\$\$a N/A

650	0		\$\$a Homosexuality in opera.
650	0		\$\$a Opera.
650	0		\$\$a Queer musicology.
650	7		\$\$a Homosexuality in opera. \$\$2 fast \$\$0 (OCoLC) fst00959832
650	7		\$\$a Opera. \$\$2 fast \$\$0 (OCoLC) fst 02033725
650	7		\$\$a Queer musicology. \$\$2 fast \$\$0 (OCoLC) fst02033725
651			\$\$a N/A
700			\$\$a N/A
710			\$\$a N/A
800			\$\$a N/A
810			\$\$a N/A
830			\$\$a Between Men – Between Women

Continuing Resources			Rec stat		n		Entered		20240416		Replaced		20240507074600.0	
Type	a	ELvl	\$	Srce	d		GPub	\$	Ctrl	\$	Lang	eng		
BLvl	s	Form	\$	Conf	0		Freq	b	MRec	\$	Ctry	wiu		
S/L	0	Orig	\$	EntW	\$		Regl	r	Alph	b				
Desc	\$	SrTp	j	Cont	fhin	DtSt	e	Dates		January 2017				

Field	I1	I2	Field Data
022*			\$\$a 1086-6671
035			\$\$a
040*			\$\$a CoDU \$\$b eng \$\$e rda \$\$c CoDU
041			\$\$a eng \$\$h eng
050			\$\$a N/A \$\$b N/A
082*			\$\$a 372.87044 \$\$2 .M985m
240			\$\$a Music K-8 \$\$k The Resource Magazine for Elementary and Middle School Music Teachers
245*			\$\$a Music K-8 \$\$b The Resource Magazine for Elementary and Middle School Music Teachers \$\$c Volume 27, Number 3 – January/February 2017
246		3	\$\$a Music K-8
264*	#	1	\$\$a Wauwatosa, WI \$\$b Plank Road Publishing Inc. \$\$c ©2017.
264*	#	4	\$\$c © 2017
300*			\$\$a 81 pages \$\$b N/A \$\$c 28cm x 22cm
310			\$\$a Bimonthly \$\$b 1990-
321			\$\$a N/A \$\$b N/A
336*			\$\$a text \$\$b txt \$\$2 rdacontent
337*			\$\$a unmediated \$\$b n \$\$2 rdamedia
338*			\$\$a other \$\$b nz \$\$2 rdacarrier

362			\$\$a Volume 1, Number 1 (1990) \$\$z https://www.musick8.com/html/aboutus.php
500			\$\$a N/A
515			\$\$a N/A
600			\$\$a N/A
610			\$\$a N/A
650	0		\$\$a Music – Instruction and study.
650	0		\$\$a Education, Elementary.
650	7		\$\$a Music \$\$x Instruction and study. \$\$2 fast \$\$0 (OCoLC) fst01030347
650	7		\$\$a Education, Elementary. \$\$2 fast \$\$0 (OCoLC) fst00902045
651			\$\$a N/A
700			\$\$a N/A
710			\$\$a N/A
780			\$\$t Music K-8 Volume 27, Number 2 \$\$x 1086-6671
785			\$\$t Music K-8 Volume 27, Number 4 \$\$x 1086-6671

Visual Materials			Rec stat		n		Entered		20240416		Replaced		20240507081345.0	
Type	g	ELvl	\$	Srce	d	Audn	g	Ctrl	\$	Lang	eng			
BLvl	m	Form	q	GPub	\$	Time	122	MRec	\$	Ctry	cau			
Desc	\$	TMat	v	Tech	l	DtSt	t	Dates		1959,2009				

Field	I1	I2	Field Data
007*			\$\$a v \$\$b d \$\$d c \$\$e v. \$\$f a \$\$g i \$\$h z \$\$i q
024*			\$\$a 027616151209
028*			\$\$a N/A \$\$b N/A
035			\$\$a
040*			\$\$a CoDU \$\$b eng \$\$e rda \$\$c CoDU
041*			\$\$a eng \$\$j eng
050			\$\$a PN 1997 .S6665 2009 \$\$b .W553
082*			\$\$a 809.045 \$\$2 .W673s
240			\$\$a Some Like it Hot
245*			\$\$a Some Like It Hot \$\$b Marilyn Monroe \$\$b Tony Curtis \$\$b Jack Lemmon \$\$c Collector's Edition
246		3	\$\$a N/A
250			\$\$a Collector's Edition
264*	#	1	\$\$a Beverly Hills, CA \$\$b Metro-Goldwyn Mayer Studios Inc. \$\$c ©1959, 2009
264*	#	4	\$\$c © 1959, 2009
300*			\$\$a 2 videodiscs (122 min.) \$\$b sound, color ; \$\$c 4 ¾ in.
306*			\$\$a 020200

336*			\$\$a two-dimensional moving image \$\$b tdi \$\$2 rdacontent
337*			\$\$a video \$\$b v \$\$2 rdamedia
338*			\$\$a videodisc \$\$b vd \$\$2 rdacarrier
344*			\$\$a digital \$\$2 rdatr
344*			\$\$b magneto-optical \$\$2 rdarm
344*			\$\$g surround \$\$2 rdacpc
344*			\$\$h 5.1 Dolby Digital \$\$2 rdatr
347*			\$\$a video file \$\$2 rdaft
347*			\$\$b DVD video \$\$2 rdaft
347*			\$\$e Region 1 \$\$2 rdare
490			\$\$a N/A
500			\$\$a N/A
508*			\$\$a Producer, Billy Wilder; Director, Billy Wilder ; Screenplay, Billy Wilder & I.A.L. Diamond
511*			\$\$a Marilyn Monroe (Sugar Kane Kowalczyk), Tony Curtis (Joe/Josephine), Jack Lemmon (Jerry/Daphne)
520*			\$\$a Marilyn Monroe, Tony Curtis and Jack Lemmon star in <i>Some Like it Hot</i> , hailed by the American Film Institute as the funniest American movie of all time. When two Chicago musicians accidentally witness the St. Valentine's Day Massacre, they trade their union suits for flapper frocks and hightail it down to Florida as the newest members of an all girls jazz band. Jam-packed with a sizzling selection of bonus features, this 2-Disc Collector's Edition of <i>Some Like it Hot</i> is a comic salute to "one of the greatest of all film comedies." Zowie!
600			\$\$a Monroe, Marilyn
600			\$\$a Curtis, Tony
600			\$\$a Lemmon, Jack
610			\$\$a N/A
650	0		\$\$a Musical theater. \$\$v Musical comedy film
650	0		\$\$a Outfit (Organization). \$\$y 20 th century.
650	7		\$\$a Musical theater. \$\$2 fast \$\$0 (OCoLC) fst01030807
650	7		\$\$a Outfit (Organization). \$\$2 fast \$\$0 fst01732096
651			\$\$a N/A
700			\$\$a N/A
710			\$\$a N/A
800			\$\$a N/A
810			\$\$a N/A
830			\$\$a N/A