ZINE TAXONOMY
The breadth of zines is vast and any effort to classify and codify them immediately reveals shortcomings. But by looking over the reviews in a number of old issues of Factsheet Five, I've come up with the following broad categorizations:

• Fanzines. These are no doubt the largest and oldest category of zines; one might well argue that all zines are fanzines.

Simply, fanzines are publications devoted to discussing the intricacies and nuances of a cultural genre. Within fanzines there are distinct subcategories:

• Science fiction: Beginning in the 1930s, publications by and for SF fans were the first zines. Now a minority numerically, SF fanzines still make up a solid segment of the zine world.

• Music zines: focused on either a particular band or performer or, more commonly, a specific genre, most often punk or “alternative” rock. This category once made up the largest genre of zines in the United States in the mid 1990s.

• Sports: These are not that big in the United States, but very popular in the UK where football (soccer) zines are an integral part of sporting life. Still, in the USA, fans of baseball, wrestling, skateboarding, roller derby, and women's sports all create zines.

• Television and film zines: focused on entertainment both popular and patently unpopular; horror and kitsch drama are particularly well represented.

• Etc: fans of household items, mass transit systems, board games, and what-have-you all put out zines, some done seriously, some as satire.

• Political zines: These may be broken down into two subgenres:

• Politics with a big P. These may be subdivided again according to more or less traditional categories such as: Anarchist, Socialist, Libertarian, Fascist, and “identity” categories such as Feminist and Queer.

• Politics with a small p. These do not identify explicitly with traditional categories, but with political/cultural critique as a major focus of the zine.

• Personal zines, or perzines: personal diaries open to the public; shared notes on the day-to-day life, thoughts and experiences of the writer.

• Scene zines: These contain news and views on the local music and underground cultural “scene” in the writer's area.

• Network zines: like Zine World and Broken Pencil, concentrate on reviewing and publicizing other zines, music, art, computer and other underground culture. They serve as nodal points for the bohemian diaspora.

• Fringe culture zines: cover assassination theories and “proof” of secret nefarious undertakings, UFOs, and serial killers. They deal with the standard fare of supermarket tabloids, but explored in much more depth and with far more intelligence and sometimes humor.

• Religious zines: Witches, pagans, and born-again Christians, as well as “joke” religions like the Church of the SubGenius and Moorish Science, all put out zines for the faithful and wayward.

• Vocational zines: tell the stories of life on the job, whether that job be washing dishes, doing temp work, writing for a newspaper, substitute teaching, working as a librarian, or practicing fractal geometry.

• Health zines: these contain recipes for healthy food, information about diseases and medicine, experiences of living/coping with mental health issues, advice on coping with AIDS and dealing with death, and other health-related issues.

• Sex zines: deal with straight, queer, bondage, black leather stories, pictures – a zine for probably every sexual proclivity.

• Travel zines: Very often in the form of “road trip” diaries, these zines are travelogues of bumbling around on the cheap.

• Comix: these are underground comic books on themes humorous, serious, and nonsensical.

• Literary zines: showcase original short fiction and poetry.

• Art zines: contain print media collages, photographs, drawings, and mail art which create a network of artists and a floating virtual gallery.

• The Rest: a large unsortable category.