

# THE POINT

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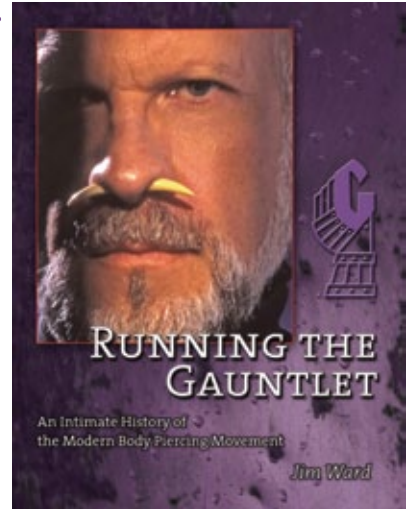
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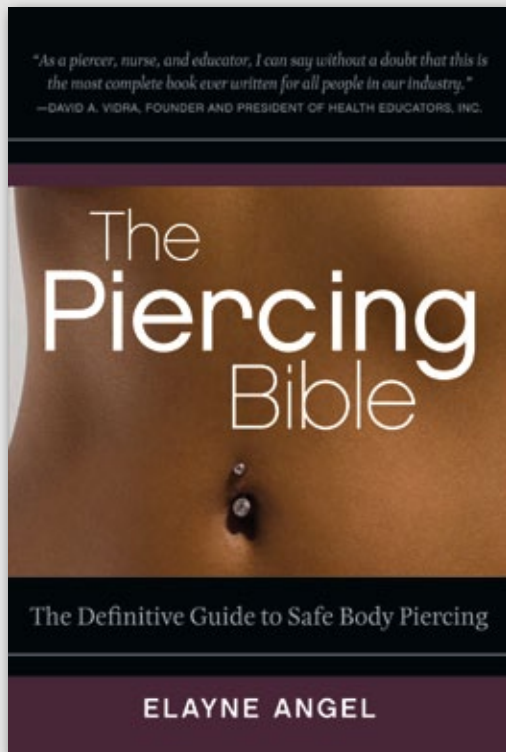
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**ABOUT THE AUTHOR** - ELAYNE ANGEL has been a professional piercer for more than 20 years and has performed over 40,000 piercings. She was awarded the President's Lifetime Achievement Award by the Association of Professional Piercers in 2006 and is a contributing writer for *PAIN* Magazine. She lives in Mérida, Mexico. Visit [www.piercingbible.com](http://www.piercingbible.com) for more information.

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# FROM THE EDITOR



**KIMBERLY ZAPATA**  
*The Point* Editor

*“Life can only be understood backwards; but it must be lived forwards.”*  
—Søren Kierkegaard

**T**he *Point*: The Quarterly Journal of the Association of Professional Piercers is a sixty-one issue publication, in its seventeenth year (and counting). It is - without a doubt - the living history of our industry, but we cannot move forward without stopping to look back at where we have been.

When *The Point* began in 1995, it was a black and white Xerox-copied leaflet that provided APP members with legislation information, early organizational outreach updates, and general piercing-related stories. There was no particular editor; instead, a handful of individuals worked to create issues #1 through #17; as such, there was no regular print schedule. Instead, the first seventeen issues trickled out over the course of six years.

In 2001, Elayne Angel took the reigns as Editor—a position she held until June 2005. During her time, Elayne managed to bring something to *The Point* it very much needed: a consistent publishing schedule. She oversaw 16 issues during this period, authoring many articles herself and worked diligently to expand the content and scope of *The Point*. However, the most obvious and sweeping changes came about—in full color—in issue #33. Without even opening the cover, it is apparent when James Weber took the helm. He was responsible, with the design work of

Jon Loudon, for much of what you see today. As James pointed out in that issue of *The Point*:

*“The Point, like the APP, has come from very humble beginnings to become an established publication with distribution among not only its membership, but to diverse medical professional and legislators in not only this country, but around the world.”*

Our publication would not look the same without the work of these two men over the last six years, and I personally owe them a great deal of gratitude. If it were not for James introducing me to *The Point* and the piercing industry in 2009, I would not be taking the reigns today.

I began my own work with *The Point* in late 2009, just after I started working at Infinite Body Piercing, Inc. Both positions were obtained as a result of being at the right place at the right time. Prior to my employment at Infinite, I worked in corporate America as an administrative assistant in your typical dress-or-pantsuit sort of position. I came of age in this environment, learning that while I was growing as a person, corporate America wasn't growing with me. As each year passed, I became more and more visibly modified—and more and more publicly scrutinized. I began looking for a new job the day I was forced to write a policy banning visible tattoos, body piercings, or “unnatural” hair colors or styles in our workplace.

*The Point* is the perfect culmination of my passion for this industry

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and my passion for writing. Aside from my work at Infinite and with *The Point*, I also hold an AA in Liberal Arts and Certificate in Creative Writing, and I am currently an English major at Temple University. I am the founder and editor-in-chief of Transient Publishing, an online literary magazine and writing community, and I continue to write on a freelance basis.

In issue #59, James' last as Editor, he noted that *The Point* “belongs to all of us, our industry and our community. It's going to be what we choose to make of it.” So what are my hopes for the next phase in *The Point*'s “life?”

By now you are aware of the most obvious—that *The Point* is entirely online—but I personally hope to devote some more time to exploring the many names and faces of our industry. In issue #59, Cody Vaughn conducted an extensive interview of Paul King. While many of us know Paul—have taken his courses at Conference, spoken with him in the halls, or simply chatted online—I think few of us knew “all-about” Paul. This seems especially true of younger piercers

and, as much as I hate to date myself, my generation. We all know their names, have seen their faces; however, I believe there is still a great deal to learn about their early professional lives and rise in our industry.

I also hope we can begin some open dialogues about topics that we tend to shy away from. Elayne Angel began one of these dialogues, also in issue #59, when she broached the topic of piercing videos online, putting out a call out for quality videos to combat all of the poorly performed procedures that tend to top YouTube view lists. In the current issue, we are opening yet another one of those dialogues with Kendra Berndt's article "An Exploration of Pain:" where Kendra attempts to define pain and its relationship to the piercing industry.

As a member of the piercing community, I am very much in my infancy. I know I still have a great deal to learn, and I look forward to learning it from you, my piercing friends and family.

So now I ask you to sit back and enjoy this very special issue of *The Point*—the first ever fully-online APP publication. ☺



Performance artist Bob Flanagan c. 1980  
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# PRESIDENT'S CORNER



**ELAYNE ANGEL**  
APP President

**H**i, I'm Elayne Angel, I'm President of the Association of Professional Piercers, and *this* is the President's Corner for *The Point* #61.

This is our first online issue. The first 60 were brought to you in traditional print format, and we started out with a couple of stapled-together photocopied pages and progressed over time to develop a full-color, glossy quarterly journal. And now we're making use of the latest technology to bring you *The Point* online, and we think it has several advantages. One of them is richer content, like this video that I'm sharing with you right now\*\*. And one of the other important aspects is that it will allow us to distribute information to a wider audience at a much more rapid rate of speed.

So have a look around. We hope you enjoy what you

see, and we're interested in your comments—so please feel free to contact me at [president@safepiercing.org](mailto:president@safepiercing.org), or if you have some contributions to share, whether it be video, or a printed article, contact the editor at [editor@safepiercing.org](mailto:editor@safepiercing.org).

Thanks very much.

**\*\*EDITOR'S NOTE:** *You are currently viewing The Point in a downloaded format. This means that what you read (above) is a transcript of the brief introductory "President's Corner" video that is posted on the blog version of The Point. To view the video in it's entirety, please visit <http://youtu.be/qbTUpRaAZw4>.*

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# BMXNET 2012 REVIEW

## ESSEN, GERMANY OCTOBER 12-14, 2012



**ELAYNE ANGEL**  
APP President  
All photos by Rolf Buchholz

The sixth annual Body Modification Exchange Network (BMXnet) Conference in Essen, Germany October 12-14, 2012 was well attended by piercers, tattooists, and body modification artists from around Europe and beyond. Given its great distance from the US, there was a strong representation of American speakers present including Jim Ward, James Weber, Bethra Szumski, Brian Skellie, Ryan Ouellette, Steve Haworth, Paul King, Allen Falkner, and myself. There was also a “Sponsors Expo” featuring vendors of body jewelry and supplies for piercing, tattooing, body modification, and suspension. With Merchants coming from as far away as Mexico to participate.

The eclectic and wonderful venue, for this years festivities, *Unperfekthaus* (imperfect house) is a large converted Franciscan nunnery in the heart of Essen. Now it is a combination artist’s colony/gallery, hotel, and a restaurant/internet coffeehouse. It contains five floors of artists’ studios, plus meeting rooms, performance spaces, and more. The hotel rooms share common bathrooms, a full kitchen, and also a sauna, which was put to good use in the evenings. There is free wireless Internet throughout.

A vast buffet was available in the restaurant 12 hours a day to keep the conference-goers fed, and coffee, cappuccino, and tea were free flowing to keep us warm. Unlimited sodas, juices, and sparkling water





drinks were also provided to the participants in this welcoming establishment with the “all you can eat and drink” BMX package deal.

There is no way to impart how incredibly cool the setting was if you weren't there to enjoy and experience it, and even the best photos won't do it justice. (One example being the large open space on the upper level had a huge skylight in the ceiling.) Some of the vendors were housed in this area, and others were set up on two of the floors below, which were surrounded by artists' workshops.

Each studio is open to the visiting public and has a plaque out front explaining the individual's background and artistic philosophy. Costume and jewelry designers, sculptors, and painters shared their colorful creations in the series of connected buildings which form the *Unperfekehaus*. Artworks of all types (much of it for sale) lined the halls and walls, as well as the studio spaces, lending a festive and creative vibe to the scene. Three separate dining rooms and several other public spaces provided plenty of opportu-



nities for hanging out and socializing. A rounded alcove filled with comfortable pillows and surrounded by psychedelic paintings was a popular retreat. A well-equipped theater complete with lighting and stage was the location for some classes, suspensions, and the entertainment in the evenings.

The wide array of courses, roundtables, demonstrations, and workshops included advanced body mod-

ification topics not in the curriculum at APP conferences such as Ear Reconstruction, Flesh Stapling, Wound Suturing, Advanced Scarification, Tongue Splitting, and Electrocautery and Laser Branding. More standard subjects were covered such as Jewelry Design, Anodizing, Sterilization and Instrument Management for Piercing, Stretching, Aseptic Technique, Troubleshooting and Scars, and Surface Piercings.

James Weber presented A History of Body Piercing US Periodicals: from *PFIQ* to *The Point*, which was a great precursor to Jim Ward's talk later in the day, Gauntlet and the Evolution of the Modern Body Modification Movement. Many of the conference-goers were very excited to have their photos taken with the “Granddaddy of the Modern Piercing Movement” and have him sign their copies of his book, *Running the Gauntlet*. Paul King shared his knowledge with a fascinating presentation on the Piercing Rituals of the Plains Native Americans.

Offerings for tattoo artists included Hand-poking Tattoos, Automatic Sketching, Tattoo Machine Tuning, Lasers and the Tattoo Industry, and





Sterilization and Instrument Management for Tattooing. Some classes were suited to all of the attending professionals, such as Marketing and Managing Difficult Clients.

As the conference progressed additional sessions called “barcamps” were scheduled into the times and spaces allotted for them. Once planned, they were announced via a bulletin board in the entryway. This permitted a useful spontaneity for new topics to be covered, or more in-depth discussions held on subjects of greater interest. I was asked to do a barcamp session of my Safe and Effective Female Genital Piercing course with a German translator present. This allowed the students who were not fluent enough in English to understand the entire content of my class. Jim Ward, Paul King,

and I also gathered for a showing of “A Social History of Body Piercing,” an MTV documentary in which we all appeared.

In addition to the numerous educational courses, there was plenty of entertainment in the evenings. Fetish-pinup-glamor model and burlesque performer Courtney Crave graced the stage on both Friday and Saturday nights. The first evening she played doctor with a teddy bear to Weird Al Yankovic’s song, “Like a Surgeon” and eviscerated the stuffed animal to find it filled with sex toys.

Coco Katsura gave a dramatic performance as a flying ninja suspended from hooks while brandishing a flaming sword. And finally, in the Superfly Suspension Show, two young men, hanging one from the other, swung

around the stage at length with contented expressions on their modified faces. On Saturday night, Courtney performed her “Sympathy for the Devil” floor routine to the Guns ‘n Roses cover of the tune. It was a dark and sexy show full of back bends and contortion work. CoRE staged their Embers of the Lotus suspension performance, and SchmerzMöbel (the “Pain Furniture Performance Crew”) created their Living Harp for the audience as a lyrical finale for the evening’s festivities.

There was widespread accord among the repeat attendees that this was best BMXnet gathering ever. Warm thanks and hearty congratulations to Stephan Stresik and his crew for hosting a truly wonderful event!

☉

# "LEFT IS RIGHT, RIGHT IS WRONG"

## An Examination of Body Piercing, Deviant Subculture, & Contemporary Connotations



**NANCY NAPOLITANO**

[www.facebook.com/qualitypiercing](http://www.facebook.com/qualitypiercing)

*Customer: I'd like to get an earlobe piercing.*

*Me: Fantastic! What side would you like to pierce? I suggest the side you sleep on the least to facilitate healing.*

*Customer: Um, well, I don't know; just don't pierce 'the gay side'.*

*Me: What gay side?*

*Customer: You know, pierce the 'good' side...cause...you know...I'm not gay.*

*Me: Well sir, how about this: we'll pierce the side you think will look best and then, if you get a sudden urge to put a cock in your mouth, we'll take it out and pierce the other side!*

The dialogue above is a personal anecdote, and reflects a scenario that I have to deal with sometimes more than once daily in my line of work as a body piercer. Although newcomers to this industry may not understand the sarcasm and frustration of my reaction, this is an especially contentious issue for me as I am extremely passionate about the history of body piercing in America; one that is immersed in queer subcultures and alleged sexual deviance. This essay will present a history of body piercing in America in order to frame my arguments about the evolution (or demise) of this subculture, its past meanings and the ways in which the heterosexual, conservative majority

has absorbed and redefined those meanings to accommodate a certain level of normalcy, or to render them appropriate. I will also cover the problematic way in which piercing has been used to construct and perpetuate heteronormative views of gender and to control sexual agency. "[...] The groups that had major roles in shaping the [body modification] movement in the 1980s and 1990s [included] cyberpunks, SM gays, radical queers, leatherdykes and other radical women [who, roughly speaking, were a] white, gay-friendly, [...] pro-sex, educated and politically articulate set of people," (Pitts, 2003: 12-14). Given this fact, the anecdote I provided becomes incredibly ironic and altogether frustrating for

people who hold body modification dear and who appreciate the erotic/sexual origins of this practice in North America. The idea of getting a piercing to subvert the initial subversion, or to impose certain acceptable limitations on an act of body modification that divorces it from its history truly exemplifies Dick Hebdige's theory of "recuperation" of deviant subculture by the masses (Hebdige, 1979: 93-95).

### **History: Doug Malloy, Jim Ward & Other Perverts**

There are two schools of thought when it comes to body modification in the West; one can be described as the Modern Primitive movement "emphasizing the spiritual and ritual meanings," of modification (Angel, 2009: 14) arguably pioneered by Fakir Musafar<sup>1</sup> and the other which was "more visceral, [...] modern, [and] emphasizes the use of piercing [...] for pleasure, pain and rebellion," (Angel, 2009: 14). While the former cannot be fully isolated from the latter, they did much of their development separately and the focus of this essay will be on the latter. As piercing pioneer Elayne Angel mentions in her book, "The field of body piercing as we currently know it would be quite different, or perhaps nonexistent, without the involvement and

<sup>1</sup>Although he is known as the father of the Modern Primitives movement (<http://www.bodyplay.com/>), he was also known for certain gender-bending modifications such as his corseted waist. This is just to show that there can certainly be some intermingling between the two schools of thought.

commitment of a group of gay SM enthusiasts in California,” (Angel, 2009: 15).

Doug Malloy (born Richard Simonton in 1915) was a man who claims he was born a “piercing freak” (<http://www.gauntletenterprises.com/BME/jimward/20040315-pf.html>). He recounts his earliest encounters with piercings as a child being fascinated by women’s pierced lobes, and later as an adolescent researching through issues of *National Geographic* to learn of indigenous piercing rituals (<http://www.gauntletenterprises.com/BME/jimward/20040315-pf.html>). After it was implied in an article he read that men of a certain tribe pierced their genitals, Doug took it upon himself to experiment and wrote, “[...] I found a glass-headed corsage pin that I stuck through the skin of my balls. Wow, that was a thrill, and it really didn’t hurt much. Besides, it looked good on my skin. Saturday night was bath night, and my corsage pin got the same workout I did. My mother couldn’t understand why it took me so long to take a bath,” (<http://www.gauntletenterprises.com/BME/jimward/20040315-pf.html>). As a university student, Doug came to know a group of men who also sported genital piercings and throughout his student career he acquired a Prince Albert piercing and two dydoe piercings performed by fellow students with crude objects like sewing needles and thick twine. He openly bragged, “I’d get laid three times a Saturday night without half trying. [Those] gold rings were wild!” and referred to his genital piercings as companions that provided him a little something extra in the sack (<http://www.gauntletenterprises.com/BME/jimward/20040315-pf.html>). Throughout his adult life, Doug ac-

cumulated significant wealth and in 1975, he met fellow piercing aficionado Jim Ward, whom he would support financially in order to open the very first piercing establishment in the United States, The Gauntlet (<http://www.gauntletenterprises.com/>). In Ward’s book *Running the Gauntlet*, he describes how their first clients were mainly fellow members of the gay SM scene (Ward, 2011: 22-25); “The first groups to embrace body piercing as a modern lifestyle choice included gay men, BDSM practitioners, and others who used piercing as a profound means for expressing their alternative sexuality,” (Angel, 2009: 14). He mentions, “[In the mid 1970s] unless you lived in a large urban area where diverse cultures converged, the only piercings you were likely to see were ear piercings or the rare nostril piercing, and then only on women. Any white male who dared have his ear pierced might just as well have had the word “GAY” tattooed on his forehead,” (Ward, 2011: 1). As a result of this inherently queer history, some piercees today fear that “being pierced may cause others to mistakenly believe they are homosexual or participate in the BDSM [...] lifestyle;” (Angel, 2009: 9) a presumption that still seems to haunt heterosexual men!

### Piercing & Deviant Bodies

When body piercing was in its infancy, due to the nature of clientele piercings were not usually visible and, in fact, when the Gauntlet first opened, their flyers advertised nipple and genital piercings exclusively, with the exception of navel piercings<sup>2</sup> (Ward, 2011: 28). Motivations for these private piercings were very much about alternative sexuality, exploration of sexual pleasure,

and even to signify a certain sexual identity. Romanienko proposes that, “the primary message inherent in private body piercing is to indicate authentic orientation of sexual pleasure sought through intimacy [...] in order to communicate commitment to the sexual pleasure of the self or others,” (Romanienko, 2011: 4). For example, an Apadravya piercing is an indicator that the piercee was willing to sustain a significant amount of pain for the greater benefit of his sexual partner which partially informs us about his sexual identity, where as the motivation for a clitoral hood piercing would be much more self-centred. Victoria Pitts elaborates that a given genital piercing can signify roles as pleasure giver or pleasure receiver (Pitts, 2003: 3). The act of piercing itself, including the anticipation, the pain, and the delicate healing process, can itself be a source of arousal for the piercee; the idea that one could get off on the simple fact of having a piercing, and the way it looked or enhanced the body, like Doug Malloy. The theme of ameliorating the body physically, as well as using the body in order to create a *self*, was central to the rise of body piercing; it allowed piercees to reclaim ownership and control of their bodies and even “author their own identity” (Pitts, 2003: 16) In fact, Pitts argues that through body modification in general, the body itself has been politicized as a “primary site of social control and regulation” and a “primary space to identify, label and manage the psyche” (Pitts, 2003: 6, 36), echoing Foucault’s ideas of *anatomo-politics* of the human body, bio-control and sexual policing via pathology (Foucault, 1978). The perversion of the body through highly sexual pierc-

<sup>2</sup>At this time, navel piercings were not seen as a feminine fashion trend. The reason they were featured was because it was a common piercing men of certain tribes would get and it was justified as directing the eye “south.”(Ward, 2011: 28)

ings, or even the curiosity about creating sexually enhanced and sexually liberated bodies, was central to subverting conservative sexual traditions and to reclaim the self from the larger society's perceived claim on it; "Gay, lesbian, transgendered and SM body modifiers have used [body piercing] as a form of 'queering the body,' rejecting mainstream culture and creating a sexually subversive ritual," (Pitts, 2003: 15). The queer body would be transformed into a vehicle for piercees to reclaim power, push the limits of liberal tolerance, and "make visible the body's potential for erotic pleasure," (Pitts, 2003: 91) which would ultimately disrupt our heteronormative society.

Eventually, piercings became more visible, and began to be incorporated among disenfranchised youth fash-

ions with the help of the alternative music industry (Pitts, 2003: 11). This more public form of body piercing was almost like an act of speech and served as a visual sign of communication among rebels and fetishists, but also as an demarcating emblem, "showing to the wider group that they were different," (Lemma, 2010: 155). In fact, Doug Malloy is quoted saying, "I got in the habit of looking at the earlobes of people I met, even before looking into their faces. Usually, the earlobes told me more than the face. If the lobes had been tampered with, I wanted to know them better," (Malloy, 1975). This is common through public subcultural symbols, be it through style of clothing or hair, or through body piercing. These symbols are crucial to connect the individual to the social

world; they "are used to expedite the process of self-actualization [...] and [their meanings] are shared among others in a system of common belief, understanding, and mutually reinforcing reciprocal communication," (Romanienko, 2011: 2). On that note, there is no historical evidence that shows that piercing the right earlobe specifically was ever used as a form of communication or networking among gay males<sup>3</sup>; this preconception just seemed to have developed among heterosexual males most probably because of piercings' queer roots. In my opinion, it is almost as if a hetero-standard was created as a means to communicate, publish and reaffirm their own, broadly accepted, sexual orientation; it perpetuates this hypocritical desire to be slightly rebellious, but not quite exactly de-

<sup>3</sup>I emailed Jim Ward myself some time ago to satisfy my own personal curiosity. He was unable to provide a definite answer as to why this preconception emerged.

viant. It fulfills an intrinsic need to dissociate from a subculture because of queer-fear, even though the original message was to encourage sexual open-mindedness.

### **Commodification & the Present State of Subculture**

The fact that conservative, homophobic individuals would get pierced to begin with really puts into perspective the state of the body piercing subculture. Piercing as a fashion accessory rather than as a means of expression renders this practice victim to a capitalist, consumer economy as have been other subcultures, like the punk movement for example. There are two ways to look at this: as a professional who makes a living piercing people, this wider acceptance of body piercing can be seen as a kind of social win, and undoubtedly allows me to comfortably pursue a career doing something I love with the hopes of serving the occasional “piercing freak” (Malloy, 1975) here and there. Alternately, it can be seen as problematic because the symbols that were once used by the body piercing community to portray certain messages are rendered meaningless, and these original piercees are made to disappear into a sea of “followers of alternative fashion” (Pitts, 2003: 12); “Commercialization is an ambiguous process that forces body modification communities to define and reconsider the meanings of their practices,” (Pitts, 2003: 12). This loss of meaning or the literal assimilation of body piercing into mainstream fashion follows exactly as Dick Hebdige posits in his book *Subculture: The Meaning of Style*. He explains subcultural deviance as contributing to a “fractured order” (Hebdige, 1979: 93) which, as Foucault argues,

must be categorized and remedied (Foucault, 1978). Hebdige writes, “fractured order is repaired [...] [by] the conversion of subcultural signs into mass-produced objects [and] the re-definition of deviant behaviour by dominant groups- the police, the media, the judiciary,” (Hebdige, 1979: 94). He quotes Barthes who also writes about these “ideological assimilation tactics,” claiming that the ‘other’ becomes “trivialized, naturalized, and domesticated,” (Barthes in Hebdige, 1979: 97). Is this wider acceptance of piercing beneficial? The fact that it is not uncommon now to see piercees from different classes and different walks of life is definitely interesting; however I think it has definitely created distinct groups within the subculture- those who get pierced because their favourite pop-star has the same piercing which dictates appeal, and those who get pierced to rebel against the mainstream norm, “push the limits of normative aesthetics” (Pitts, 2003: 12) or to promote a certain sexual openness. Dylan Clark writes on the death of punk subculture, saying that the subculture died “when it became the object of social inspection [...] and so amenable to commodification,” (Clark, 2003, 223), however I think the same can be said about body piercing: symbols are “stripped of [their] unwholesome connotations [and] the style becomes fit for public consumption,” (Hebdige, 1979: 130).

### **Gender Policing & Issues of Consent**

Hebdige explains that in order to dissolve subculture, it must be re-defined; in the case of body modification, this has also come to mean regulation by courts and insurance companies, which supports the Foucauldian idea that the “body is a pre-eminent site of political control,

increasingly subject to surveillance,” (Birke, 1999: 33). Body modification has been at times equated to mental illness and has certainly found a place on the ever-growing list of perverse pathologies (Pitts, 2003: 17), but only after it crosses a certain line. An example (one that also is quite recurrent) is when a customer comes in to have his or her lobes stretched for the first time: I will explain different options and when I ask how big they intend to go, I have been returned with answers like, “Oh no, I just want small ones....those big lobes are disgusting” or “I want to keep them really small so that they will go back to normal when I don’t want them anymore.” These types of responses truly illustrate, for one, that there is a certain acceptable limit among mainstream society and that one can still be defiant through body modification if they were to surpass this scope of control. Secondly, the second style of response illustrates the loss of permanence, the lack of commitment and accentuates the idea that certain modifications are no more than a fleeting fashion trend for many.

The need to allow deviance within a certain reasonable limit will be illustrated in two examples: the 1987 Spanner Case, and the 2004 Georgia genital piercing ban. Operation Spanner was part of a police raid that occurred in London in 1987 that attempted to charge sixteen BDSM practitioners with assault and causing bodily harm (Angel, 1993: 15-16). Among these arrests was Alan Oversby, a major piercing figure in Europe. He was charged with “assault occasioning actual bodily harm” (Bibbings & Alldridge, 1993: 361) for piercing clients in his London clinic. Although many of the charges were dropped because some of those

<sup>4</sup>In my career, this would be a VCH



piercings we ruled to be decorative or purely aesthetic, he was convicted for assault causing bodily harm for piercing his lover's penis (Bibbings & Alldridge, 1993: 361). What was at issue here was that piercings for sexual purposes were seen as a threat to social order, and their "erotic nature contributed to their illegality" (Bibbings & Alldridge, 1993: 361). This also raises the question of perverse pathology and sexual agency because, by convicting Alan Oversby, the courts essentially reaffirmed that no one in their right mind would allow their genitals to be pierced, or 'mutilated'. A House of Lords representative is quoted saying, "[...] it is not in the public's interest that people should try to cause [...] each other actual bodily harm [...]. Sado-maochistic homosexual activity cannot be regarded as conducive to the enhancement of enjoyment of family life or conducive to

the welfare of society [...] Pleasure derived from the infliction of pain is an evil thing," (Bibbings & Alldridge, 1993: 357). This fear of the sexual unknown echoes the mechanisms of control Foucault writes about in his first volume of *The History of Sexuality*. This court ruling also perpetuates the materialistic nature of subcultural symbols after they have been re-absorbed by society, by reaffirming that some piercings can be shown to be purely decorative, and therefore not deviant; "You can consent to a [...] body piercing, provided it's only for body decoration {but not for its sexual pleasure}" (<http://www.spannertrust.org/documents/spannerhistory.asp>), if it turns you on, it's criminal! It becomes a wonder to imagine how exactly one can prove such a thing beyond a reasonable doubt; I have many clients whose genitals I've pierced in order to enhance their own opinion of them-

selves aesthetically; the sexual perks that result just happened to be an added bonus. As a result of Operation Spanner, another provision was adopted that extended the existing female genital mutilation laws in order to "protect women's interest and sexual pleasure [by] preventing vaginal piercing," (Bibbings & Alldridge, 1993: 362) - a provision that is altogether ironic when the most popular female genital piercings<sup>4</sup> contribute to enhanced erotic pleasure, and banning them would essentially be a disservice rather than a saving grace. Operation Spanner should not be disregarded as an outdated example of our society's sexual closed-mindedness and what seems to be a fear of indulgence. In 2004, a bill was passed unanimously through Georgia's House of Representatives banning female genital piercings only, claiming they represented a form of female genital mutilation and that

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this was a necessary measure to protect American women (<http://news.bmezzine.com/2004/03/25/bill-heath-american-traitor-the-publishers-ring/>). It would be a law that would issue a two year prison sentence (and a maximum twenty year sentence) for any piercer who would perform these piercings, regardless of the woman's consent (<http://news.bmezzine.com/2004/03/25/bill-heath-american-traitor-the-publishers-ring/>). This paternalistic law literally overrides a woman's right to freedom of choice, and shows that women should not have the right to their bodies nor express a subversive<sup>5</sup> sexual agency. As Shannon Larratt commented, this is a direct violation of privacy and is over-extending government reach (<http://news.bmezzine.com/2004/03/25/bill-heath-american-traitor-the-publishers-ring/>) to control something that has not, as of yet, seemed to create any kind of social or national crisis—it becomes an issue of queer bodies being socially patrolled (Pitts, 2003: 43). A point Elayne Angel tries to rationalize, "Our Western culture does not foster genital pride, so many people feel disconnected from their nether regions," (Angel, 2009: 134) and I would elaborate that there is also a certain amount of fear associated with harnessing and indulging in one's sexuality.

It is laws, or attempted laws, like these that have really tried to put a damper on the body piercing industry and really snuff out its erotic roots. I rarely do genital piercings compared to what our shop was doing a decade ago. People seem closed to the idea, and are generally not willing to make a minimal sacrifice of pain to render the body more pleasurable in the long-run; there is this inherent instinct to protect

their genitals. I have penis and vagina prosthetics in my piercing room that show different genital piercing placements and the general reactions vary from cringing in pain, reeling in disgust, or questions like "who would do that?/why would anyone do that?" Questions I sometimes feel compelled to explain somewhat crudely along the lines of, "Have you ever fucked someone with a PA<sup>6</sup>? You should look into it, you're missing out," to which some of my clients return with awe-filled gaze.

Finally, I think this issue of consent as being dependent on degree of social deviancy is highly ironic. We rob consenting adult women of their right to choose for some greater good because, according to the masses, they seem to be making a wrong, perverse or unnatural choice in obtaining erotic piercings. On the other hand, we are happy to rob the right of consent from female infants, granting their voice to parents who require to earlobe piercings in order to perpetuate this heteronormative aesthetic that has been deemed okay. The idea of piercing a baby girl's lobes to feminize her straight out of the womb is a modern construction of gender that is allowed to take place. When parents come into my shop to pierce infants, I kindly refuse and try to explain that piercing is an experience that the child should willingly look forward to and remember; it should not be about reinforcing their own insecurities about clearly differentiating their infant as female. Unfortunately they rarely understand this explanation. Nothing is more mortifying to me than hearing mothers say, "But look! Look how much prettier you are now," in an attempt to calm down their clearly frightened and traumatized young child. The sheer

idea of reinforcing this heterosexual aesthetic and literally violating a life because a parent was able to sign her choice away is awful, and comes to be pretty ironic considering that a grown adult has been, at times, not allowed to choose to pierce their own genitals willingly. There are other problematic issues that echo this gendered aesthetic or permissible sexuality. One of the major tattoo and body piercing insurance brokers in the United States allows shops to accept parental consent for minors for lobe piercings, nostril piercings and, more problematically, navel piercings (<http://www.tattoo-ins.com/ins/tattoobodypiercing.php>). I cannot see how a navel piercing on a twelve year old girl is not promoting a type of promiscuous image, and yet genital piercing (something utterly private except in ideal circumstances), are made to be taboo. Body piercing has become a tool employed by the masses to contribute to gender construction, or as a means to produce gender in infants, which is completely contrary to the original, even gender-bending, messages of the past.

## Conclusion

Body piercing has gone from a closeted practice, worn almost exclusively in the private regions of the body to something allowed to be made visible if only to serve heteronormative gender roles. Jim Ward writes, "I sometimes wonder if people into piercing today have any deep appreciation of the tremendous impact Doug Malloy has had on their lives," (Ward, 2011: 22), and it is this exact question I ask myself every time I am faced with homophobic piercing requests that are based on misplaced preconceptions. Piercing, in itself, is a queer phenomenon

<sup>5</sup>Subversive, as opposed to the sexual passivity women should display in a male-dominated society

<sup>6</sup>Prince Albert piercing

so the idea of requesting a piercing to signify a straight normalcy is really ironic. As a body piercer, I take issue with the invasive attempts at governments to regulate our practices, and the way in which issues of consent are jeopardized and skewed to accommodate mass insecurities about gender identity and sexuality.

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Himachali woman — Photo by Ellen Reitman on [Fotopedia](#)



Senossa— Photo by Ferdinand Reus on [Flickr](#)

# AN EXPLORATION OF PAIN



KENDRA JANE

*“The secret of success is learning to use pain and pleasure, instead of having pain and pleasure use you. If you do that, you’re in control of your life. If you don’t, life controls you.”*

—Tony Robbins

**B**y all accounts, my own life has not been one that most would consider physically painful. I’ve suffered a single broken bone, a couple of surgeries, and a few car accidents, but all were fairly insignificant. On the other hand, my chosen body modifications stand out as having caused me far more pain, but they also offered me more healing than any prescription or medicine ever has.

Growing up watching *National Geographic* with my parents I would often find myself marveling at what I was seeing. So many lovely faces, so many modifications. All I could do was think about how beautiful these people were, and how different they were from anything else I had ever seen. The stretched lobes of the Dyak tribes of Borneo, the crocodile skin scarification of the Korogo People in the Sepik region of Papua New Guinea, and tattooed faces of the Ukit tribes from the Chin region of Borneo—each and everyone made a specific impression in my mind.

However, and perhaps strangely enough, I only developed a superficial anthropological interest in anything other than the aesthetics of body modification. I believe that this is unfortunately where most North Americans’ interest in body modification stands: a vague curiosity of the unknown and the bizarre. Quotes such as the following only further support that idea:

*“Bound feet, stretched necks, deformed skulls, flesh permanently marked and scarred, elongated ear-lobes as suggested by the standard terminology of “mutilation” and “deformation” itself, these are practices that have long fascinated the West where they have been viewed as exotic distortions of the body.”* (Mascia-Lees et. Al. 1992: 1).

Now with that being said, other than the concern about whether it will look nice, the majority of my clients all want to know, “Is this going to hurt?” or “Didn’t that hurt?” My answer—always truthful—rings out in a single word, “Yes.”



Photo by Eve D. on [Flickr](#)

One would think that the answer would be obvious. Pain is pain, right? What I cannot explain to them in one word is just how that pain, and the experience, will feel to them personally.

The International Association for The Study of Pain defines pain as “an unpleasant sensory and emotional experience associated with actual or potential tissue damage or described in terms of such damage.” However, pain is a symptom that cannot be objectively assessed. I cannot look at one of my clients and precisely know what hurts, how badly, and what that pain will feel like.

Pain, therefore, is subjective; it is whatever the person experiencing it says it is. There will be no evidence—logical, empirical, theoretical, or even theological for that matter—that will be able to fully explain the multitudes of experiences pain can cause.

You see, pain is seen as an unpleasant sensation often caused by intense or damaging stimuli, such as stubbing a toe, burning a finger, or putting alcohol on a cut. This pain then motivates an individual to withdraw from damaging situations and to protect themselves while the wound heals.

“We rarely see the gifts that pain can bring, as a doorway to awareness” (Ferlic, 2005). This means that, for

most people, the fear of the pain itself will cause us to avoid any and all situations that may cause pain. Yet pain, undoubtedly, is a central aspect of the lived realities of human experience.

Like most North Americans, I grew up afraid of pain. The idea of being harmed intentionally or otherwise was horrible. In order to better understand the multitudes of experiences that my clients may have (or may be hoping to have), I decided to explore my own personal definitions and experiences with pain. This in-depth exploration began two years ago when I was approached with the idea of becoming a body piercer. My first response was, “No. No, definitely not.” The idea of causing other people (what I, then, perceived to be) pain was not something I could do. However, from that point on, my idea of pain has been evolving to its current definition. This is not to say that it will be the same definition that my clients, colleagues, or peers will share. However, as important as it may be to define pain for myself, it is my own interpretation of pain and how it serves me that will better allow me to understand the varied motivations and experiences of my clients.

By most standards in my industry I am still relatively unmodified. The majority of my modifications have occurred in the past two years. In the beginning, the first few piercings I got were based on my limited knowledge and interpretations at the time, and were chosen for aesthetic reasons. As my apprenticeship progressed and I began to develop a much greater appreciation and understanding of modifications for different motivations, the reasons for my own modifications began to change. I now find that I want to get pierced to be able to better relate to my clients.

The latest addition to my modification collection is a scarification piece on my ribcage. It is by far the most personal piece—as well as the most “painful” piece—I’ve ever had done. Halfway through the procedure I was asked if I was all right, as tears streamed down my face. I grinned, laughed, and just managed to say, “Yes.” Four hours later I was tired, sore, and bleeding, and still had no idea that the most difficult parts were still to come.

Like with any modification, scarification is done for aesthetic, religious, and social reasons. In biomedicine, pain and the body are reduced to biological phenomena. In theological or spiritual terms, they are understood through penance, on one hand, and visionary suffering and sainthood, on the other.

“Modern pain, of course, normally chains us down to the material world. It keeps us centered in the flesh. It places us within the secular circle of medical science. On the other hand visionary pain, or pain viewed from

a more theological perspective, acts in providing release into pure communion with something divine, it becomes not something to be cured or even endured but rather as a means of knowledge, offering access to an otherwise inaccessible understanding. Visionary pain employs the body in order to free us from the body. It initiates or accompanies an experience that escapes the time-bound world of human suffering” (Morris 1993: 135).

In various contexts, the deliberate infliction of pain in the form of corporal punishment is used as retribution for an offense, or for the purpose of disciplining or reforming a wrongdoer. At times, it has been used to deter attitudes or behaviors deemed unacceptable. Yet in other cultures, extreme practices such as rites of passage are highly regarded.

Fakir Musafar points to the Kulavarna Tantra that, in speaking of “the left-hand way” in Hinduism, says that “spiritual advancement is best achieved by means of those very things which are the causes of man’s downfall” (Blake, cited in Vale & Juno 1989: 204, *Musafar Body Play* issue #13: 7). Through bodily pain we learn what the modern primitives argue; in a controlled context, it becomes possible to utilize pain for positive ends.

For many tribal cultures, the modern primitives argue that, when accompanied by some measure of self-control, ordeals of pain give insight and maturity to the sufferer. As we face our fear of pain we gain self-confidence and pride. “The experience of pain allows us to test our physical and mental endurance under safe, controlled conditions” (*Body Play* issue #9: 4). Whereas science sees pain as negative and avoidable, the modern primitives hold pain to be a positive and useful experience, ascribing its rich personal and spiritual meanings.

After the journey I have taken, I look not at what modification or pain have done to me, but what that pain has given me. Pain has given me my life back. I am no longer afraid to try or to fail, no matter how painful it may be. I now believe that it is so much worse to live in fear--fear of pain, mental, physical, or otherwise. To do nothing, to walk away, then to travel forward, endure the pain, and come away with a richer perspective.

*EDITOR’S NOTE: While the APP does not have any official stance on scarification or the rituals associated with pain and piercing, we are aware that individuals embark on body modifications for a variety of reasons. Whatever the reason—or modification—we simply encourage recipients to use discretion and seek out qualified, educated, and highly experienced piercers, tattoo or body modification artists. ☉*

# MAKING SAFE PIERCING VIRAL—PART TWO



APRIL BERARDI  
JULIE TAYLOR

Most piercers spend a portion of their day monitoring and updating their social media accounts. In issue #58 of *The Point* Bethra Szumski mused on the power of social media. She mentioned the case of the explosively popular triple forward helix piercing which gained exposure on Pinterest. The next thing we know, the “iDermal” video is blowing up our Facebook pages!

There are hundreds of qualified, talented, and safe piercers using Facebook, Twitter, Instagram, Tumblr, Pinterest, and other websites. We don't have to sit back and wait to see what the next piercing trend will be to take social media by storm. Instead, we can work together to use social media to steer people toward safe piercing practices, specifically those that define us as APP members.

To find out how piercers can use social media effectively, we interviewed several social media savvy piercers: April Berardi from Born This Way Body Arts, AJ Goldman from 12 Ounce Studios, Derek Lowe from Saint Sabrina's, Courtney Jane (CJ) from TRX, Christina Shull from High Priestess, and Crystal Sims from Evolution.

In this, our second article based on those interviews, we will discuss the most effective ways to gain exposure for your website using social media.

Websites are a high dollar investment for most studios. One of the ways we can make our social media sites work for us is to drive traffic



Image courtesy of [Wikimedia Commons](#)

to the websites we have invested in, but how can you practically apply this knowledge? Easy! When posting to any online media source, add your website link or watermark (or [safepiercing.org](#)) whenever possible. Of course, each site will have different opportunities to effectively share your web address. We will discuss the best way to link to your site using the most popular social media venues, as well as provide tips for getting the most out of these sites.

## YouTube



Every video you post should be placed on YouTube. In addition to the video, you should be sure to post a link to your website in the video's description and watermark your video with your URL, for people who don't read through the description.

**Tips** (summarized from an article entitled “[9 Killer Tips for Youtube and Small Business](#)”)

- Create a channel for your business. This will help people find and follow other videos related to your business.

- Tag your videos! It is essential to tag your videos with the related keywords. If your video is not appearing in YouTube search results, you are not receiving the full benefit from it.

- Create your brand using video(s). Don't use them like commercials; instead, use them to promote a strategy that you can link to from other networking sites, like Facebook, Tumblr, or Twitter.

- Create “how-to” videos, perhaps on how-to care for piercings, how-to use jewelry, how-to clean jewelry, how-to package it to bring into the shop, how-to pick a piercer, etc.

## Facebook



Facebook is the place to build relationships, answer questions, and connect with your peers as well as the public. You can share new content as well as content from Ins-

tagram, YouTube and other popular social networking sites.

As with YouTube, be sure to include a link to your website in your response to questions whenever possible. You can also link to a blog post about a particular topic or your aftercare suggestions. It also provides you the opportunity to provide your clients with links to the brochures and information at [safepiercing.org](http://safepiercing.org), which can be an essential reference for many.

**Tips** (adapted from "[Facebook Edgerank: What Marketers Need to Know](#)")

- With facebook's "edgerank" system, you absolutely need your followers to interact with you in order for your content to show on their news stream. Asking questions, having contests, and inviting people to post and ask their own questions can increase interactions. (This is especially important to do to ensure the largest audience possible before you make an important announcement.)

- Videos, photos and links: Facebook gives more weight to these types of content, which means more of your followers will see them—and if lots of people like or comment on this content, the weight increases even more.

- Facebook cares more about new than old. Post at least daily, and watch the activity on your page to determine the best times of day to post. Then, schedule your posts to appear at those times.

## Instagram



With the popularity of mobile devices, Instagram has gained "instantaneous" fame. It has become the place to showcase what you want to be known for, and undoubtedly, Instagram is the place to share your best and most beautiful photos.

**Tips** (adapted from "[6 Effective Ways to get more Instagram Followers](#)")

- Instagramers respond to beauty; use only your very best photos. Photos of jewelry, piercings, your studio, as well as candid shots of your crew and clients can all work well.

- Spread your posts out; don't upload your whole portfolio at once. Ensure you upload a single beautiful photo with the appropriate "tags" once a day. Be sure to check out the "Popular" page and watch your "likes" (or monitor them with a service like Statigram) to determine which type of photos and what times of day (to post) yield the best results.

- Hashtags or tags can be placed in the caption for each photo, allowing categorization with other photos sharing the same hashtags. Examples: #safepiercing, #stretchedears, #fashion, #jewelryoftheday, #appmember, #instagood, #safepiercing, #APP, #piercings, #piercing, #yourcityhere, #fashion, #jewelry, #gorgeous, #girl

- Similarly, geotags will categorize your photos by place, allowing you to reach existing and potential clients in your geographic area.

- Examples: #sanfran, #sanfrancisco, #sanfranciscoca, #california, #cali, #ca.

- Your instagram page will also gain popularity and garner more attention if you actively participate with your followers, and those that like and comment on your photos, by doing the same for their photos.

## Tumblr



Tumblr is also a great way to connect with a larger audience, including other piercers. On Tumblr, you are able to set a 'click-through' link to your website on every image you post in your feed.

### Tips

- Like Instagram, Tumblr utilizes

hashtags. Be sure to use relevant and popular hashtags to get as many viewers as possible.

- Share or "reblog" others work. Tumblr is a perfect venue to share other great piercings or jewelry photos. However, it should be added that many others will repost your pictures, so be sure to watermark them appropriately.

- Follow the APP on Tumblr, and reblog amazing piercings from qualified piercers from around the world. (If you are not already, become an APP member and submit your own photos. This can greatly increase your exposure and giving your clientele a great resource to draw ideas from for safe successful piercings.)

Social media sites are filled with millions of people just waiting for the right piercing video or picture to inspire them to stop piercing themselves or find a safer piercer in their area. Legislators look to these media streams for their research and parents are seeking out media when their children ask for (or come home with) a new piercing. You have now been armed with some great information on how to maximize your internet presence through social media. It is now our responsibility. We have the power to fill these streams with information about safe piercing and its practices; there is power in numbers. The more we work together, the greater the influence we can have on the direction piercing takes.

In the next issue of *The Point* we will look at how you are able to incorporate these types of social media into your daily work routine. ☉





# NEW YORK LEGISLATION UPDATE: New Law Requires Parental Consent for Body Piercing



**KIMBERLY ZAPATA**  
The Point Editor

**O**n July 30, 2012, Governor Andrew M. Cuomo signed a new law into effect that will require all minors in the state of New York to “have written parental consent before obtaining a body piercing.” While this law, in many areas, may come as surprising news (since 38 states already have a similar statute in place), until this bill was signed, “New York law stated that there was no minimum age requirement for body piercing.”

However, it is important to note that the new law does not include piercings of the ear. For the purpose of the law, New York State has defined body piercing as: “any piercing located on a part of the body other than the ear.”

The new regulation not only requires body piercers to “check the identification of teens” and asks “underage teens [to] provide a consent form signed by a parent or legal guardian” (consent that must be given in the presence of the owner of the body piercing studio or a body piercing specialist), but includes the expectation that studio owners then retain this information for no less than 12 months.

The law is slated to take effect on October 30, 2012, though many New York piercing establishments began adopted the new regulations shortly after it was signed into effect.

For more information about the new piercing legislation in New York, please visit <http://www.gover->

**SAMPLE BODY PIERCING PARENTAL CONSENT AFFIDAVIT**

Note: Information contained in this document meets the requirements for parental consent during the body piercing of a minor when the parent is present.

Name of Studio  
Address  
City, State, Zip  
Phone Number

State of \_\_\_\_\_  
County of \_\_\_\_\_

Under penalty of perjury, I, the undersigned, declare the following:

- \_\_\_\_\_ is my minor child.  
(Name of minor to be pierced)
- I have the authority to consent to the body piercing of my child.
- I have presented identification of myself and my minor child to the manager/artist of this establishment.
- I agree to remain present with my minor child during the entire procedure of body piercing.

\_\_\_\_\_  
Signature of Parent, Managing Conservator, or Guardian

\_\_\_\_\_  
Date

For the Establishment:

- The minor's identity must be recorded.
- The parent's identity must be recorded.
- Other materials presented demonstrating the status of the parent, managing conservator, or guardian must be recorded.
- A client record must be completed and maintained in addition to the affidavit.

[nor.ny.gov/press/07302012risks-of-body-piercing](http://www.nor.ny.gov/press/07302012risks-of-body-piercing).

[Editor's note: Regardless of local legislation, the APP's stance on piercing

minors remains that “a [proof positive] parent or legal guardian must be present to sign a consent form...for any piercing of a minor.” ☉

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# THE APP BROCHURES OVERVIEW, ARTICLE TWO

## What They Are and How to Use Them



**JULIE TAYLOR  
APRIL BERARDI  
LOU QUINO**

There is a hefty stack of informational brochures available through the [Association of Professional Piercers](#) that can be used in a variety of ways to educate the public about safe piercing. To help you better make use of these resources, we've summarized a few of these helpful educational pamphlets below and listed a number of ways in which studios have successfully utilized this vital information.

This is the second of three articles about the APP's brochures. In this segment, we'll be discussing "Oral Piercing Risks & Safety Measures," "Body Aftercare," and "Oral Aftercare"

### **Name of Brochure: Oral Piercing Risks & Safety Measures**

*"A well-informed and discerning consumer is subject to far fewer dangers than one with incomplete or inaccurate information. When properly performed, the piercing procedure itself takes only a few seconds and involves minimal discomfort and often no blood. Healing is commonly rapid and uneventful."*

This brochure can help a piercee not only seek out a safe place to be pierced by a professional, but also provides guidelines for the appropriate placement, aftercare, and jewelry for oral piercings. This brochure also succinctly outlines the steps required to diminish potential hazards



and concerns, such as the fear of an unsafe procedure, the potential for damage to teeth and oral structures, and the risk of infection.

The risks of piercings can only be truly controlled with the conscientious efforts of safe piercers to share accurate information with the public. We suggest the use of the following two pamphlets to educate anyone who may be interested in oral piercings or may be concerned about oral piercing safety. Members are encouraged to pass along these brochures to any medical professional who may deal with piercees. Examples of these medical professionals include school nurses, dentists, EMT's, ER personnel, and physicians. Many piercers have also found it helpful to share these during college outreach visits or with local college RA (Resident Assistant) programs.

### **Name of Brochures: Oral Aftercare & Body Aftercare**

*"These guidelines are based on a combination of vast professional experience, common sense, research, and extensive clinical practice. This is not to be considered a substitute for medical advice from a doctor. If you suspect an infection, seek medical attention. Be aware that many doctors have not received specific training regarding piercing."*

These brochures contain helpful information for providing proper aftercare to a client or a potential client. They include helpful hints and tips, what to do and not to do, potential pitfalls and how to avoid them, along with a list of suggested care products.

These pamphlets provide a ready



made, full-color alternative to creating your own studio brochures. Shop personnel should distribute these to clients who are receiving oral or body piercings, and to those inquiring about future piercings. Members have found it helpful to share this information with local healthcare professionals, schools, and at conventions.

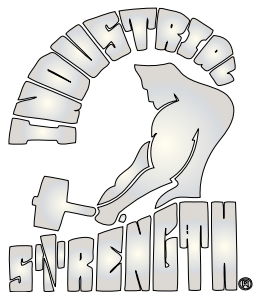
*\*\*Note: The APP has special versions of each of these aftercare brochures available for minors. These brochures include simplified language and are available for outreach to middle schools and high schools.*

Studios are always looking for more ways to get involved in their community, to spread the word and to support the APP's mission. We hope that you found new ways to use the brochures discussed to promote safe piercing. The resources provided by the APP are invaluable and when used by the entire membership; in the same ways, we can impact our communities in a much bigger way than on our own.

To download these and other APP pamphlets, and for more information about the APP brochures and other resources, visit the APP's website at [www.safepiercing.org](http://www.safepiercing.org). You can place an order on the website or by contacting (888) 888-1APP. Or, you can download web or print quality PDF files of the brochures for free! ☺



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*Save The Date: 2014 Conference is June 8-13, 2014*

**YOU DO NOT NEED TO BE  
A MEMBER TO ATTEND**

[safepiercing.org](http://safepiercing.org)

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[info@safepiercing.org](mailto:info@safepiercing.org)