## Sunny Hannum-Hosanna Dance LLC

## Season 1, Episode 7

[Intro music]

**Sunny Hannum (Respondent):**

A lot of times, you know, when you're a teenager and you leave your hometown, you're like, I don't wanna ever go back there. And they found it was boring. But then as you grow up and mature, you find out what value there is.

**Joshua Hofer (Interviewer):**

Welcome to Home Starts Here, A podcast from the South Dakota State University Extension Community Vitality Team.

We seek out the individuals businesses and ideas that are sparking vibrant communities across South Dakota. We sit down with rural change makers striving to understand their place in their local eco. System. When you're from a rural area and have grown up living the Western lifestyle, it can feel like the only way to follow a passion drastically different than the one you grew up in is to leave.

**Kara Harders (Interviewer):**

And this can be true sometimes, but what if you were able to bring your passion back to your hometown? How could life experience trials and tribulations and exposure to the world be brought back to the place that made you, you? Today we meet with sunny Hanham of Fort Pierce, South Dakota, an incredible woman who [00:01:00] discovered that while she loved the ranching lifestyle she grew up in, she also had a deep passion for ballet, and she was great at it.

As you listen to Sunny's story, consider the way she paired her passion with work ethic to propel herself literally around the world doing what she loved, how she allowed chance encounters and situations to draw her back home. And the way she harnessed, grit, resiliency, and faith in herself to bring herself back to her hometown and find a way to create Hosanna Dance Studio, a business where she and her team teach students and share their form of art with their community.

**Joshua Hofer (Interviewer):**

Hello, my name is Joshua Hofer. I'm a community Vitality field specialist with the South Dakota State University extension. I am joined here by colleague and fellow Community Vitality Field specialist from her Watertown office, Kara Harders. Today we're just joined by Sunny Hanham. Sunny, thank you so much for joining us today.

**Joshua Hofer (Interviewer):**

Could you tell us a bit about yourself?

**Sunny Hannum (Respondent):**

I can. I'm locally born and raised on a [00:02:00] ranch southwest of Fort Pier, about 14 miles. I am a niece of the famous Casey kids. I graduated from high school here in Fort Pierre, and after studying dance for four years locally, I went to the University of Utah. I was in both the ballet and the modern departments.

I got, I was able to do performances there with them, but my heart was in becoming a professional dancer, and it wasn't going to happen there. In the summer, I had gone to study at Jacobs Pillow, university of the Dance in Lee, Massachusetts for two years. I was on scholarship the second year, and there I got to see every style of dance in the world with companies from all over the world.

It was very inspiring. So the third summer after graduation, my former dance teacher from Pier took me to New York with her to a teacher's training at a place called Academy of Ballet, national Academy of Ballet, under the direction at Theara. She had a company and she had an academic school as well as a ballet school like, like they do in Russia.

So I stayed there for two years studying with her. I was apprenticed to her company that first summer and performed with them, but they didn't have the money to continue performing. So I left Ballet Repertory that was the name of the company and auditioned for Radio City Music Hall. People do not know that.

Radio City Music Hall back in the sixties. And before that even had a ballet company as well as the Rockettes. I was in the ballet company, and they would do a ballet based on every movie. And I'm thinking that maybe the first movie that I did a ballet for, there was Dr. Zhivago. And it seems like we did Strauss Waltz's, which fits that theme.

And so, I was at Radio City not that long because we danced. Four or five times a day we did performed, and we weren't always properly warmed up. I developed an injury to my foot, keeping me from dancing on point, and so I left and while I was convalescing recovering from the injury, I auditioned for a famous ballet company that was reorganizing and going back to Europe and it was ballet Rus de Monte Carlo and the director Leon Massine, liked me and I was hired. And so, in August I left New York City on a ship and I think it was a s s Rafaella, and we sailed to the Riviera and we went up along the coast of Italy to get to the Riviera. We stopped in. Oh, one of the war-torn. Towns not. It was Naples, I believe, and it still had all the, the evidences of the war.

And then we went on up to the Riviera. So, we opened in Monte Carlo, we danced for Princess Grace and Prince Rainier. And after several months there, they gave us a break. We had an option to come back to New York or stay there for a spring season. They did. The spring season I did not stay for it. I went back to New York because my… rancher dad in South Dakota was worried that I was giving up my country. I mean, it wasn't that long after World War Two, you know? So, I went back to New York and, uh, began auditioning for, I did audition for other ballet companies, ballet companies, like to hire teenagers for their core. And even though I looked like a teenager, I was getting to the age where, I needed to maybe branch off into musicals and Broadway musicals.

**Sunny Hannum (Respondent):**

And I had been studying acting and singing the whole time I was in New York. And so I began to go that direction. And I did one Broadway show, and several Broadway shows that were in like on tour that went out of New York, places like Florida and Cleveland, areas like that. And so, and I also did off-Broadway reviews and that kind of thing.

So as all the time I was there was studying dance and uh, voice and music. I had even studied yes, piano. So, honing my skills and then I had decided, I had been trying auditioning for leading parts in Broadway shows, wasn't landing one. So, a friend of mine wanted me to go to Japan, an audition over there.

And so, I had a plane ticket to go to Japan. I had a friend in Japan. I stopped in South Dakota to help my parents who had sold their ranch. I think it was 1960. No, it was 1971. I get my years straight. Long, long, about 1971. I helped them move and while I was here, we had a get together from my uncle at a local restaurant.

He was filming, I think it was born to Buck, and a young man was at the Get together who had a ranch out west of Fort Pierre who was having a birthday, and I was having a birthday too. We celebrated our birthdays together. I ended up. Cashing in my ticket to Japan and by the end of the summer we were married.

Wow. So that's, that's how I got back to South Dakota. I hadn't planned on staying here. Yeah. But it was just good to be home. It was good to be back where I had grown up a lot of times. You know, when you're a teenager and you leave your hometown, you're like, I don't wanna ever go back there. And you found it was boring.

But then as you grow up and mature, you find out what value there is. In that hometown, so, absolutely.

**Kara Harders (Interviewer):**

So, your story's amazing and I'm, how did you, what was it like being a ranch kid or a ranch girl and realizing that you had this deep passion for something as artistic and refined and, and delicate as ballet?

**Sunny Hannum (Respondent):**

Yeah, it just, it was a passion. It just, it wouldn't, I wouldn't let go of me. I just had to do it. And I was a very. Determined person. A very perfectionist. You have to be kind of a perfectionist to do ballet and an achiever. You know, I just worked very hard at whatever I did and so it was, uh, it just took me, you know, I was just, uh, but it was good to get back to ranch work again when I did come back.

**Kara Harders (Interviewer):**

I bet.

**Sunny Hannum (Respondent):**

But I kind of mixed it up with dance. I didn't leave dance behind. When I came back, I was instantly, whatever there was to be choreographed a local show or, uh, I choreographed the first Nutcracker for the studio. I had grown. I studied in other shows that [00:09:00] different theater groups did, and so I got, I got back involved in dance.

I didn't start teaching until my husband and I bought a ranch. Further west, close to Rapid City. And then I began to teach in the little rural community. And I had ranch kids, sometimes boys in their jeans, but they didn't, they didn't have any dance clothes, so they wore their blue jeans. They, I would make them take their boots off, but they dance in their socks, so…

**Kara Harders (Interviewer):**

That's amazing. That's so cool.

**Sunny Hannum (Respondent):**

And I, at one time we were rebuilding, we had had a partnership and we split our ranch up and we were rebuilding and didn't have. We were living in an Airstream and I would take cla, I would do a class out on the hillside holding onto the barb wire fence, and I had, I had a bucket calf that would run over and want, want his bottle when I was doing my bar, ballet bar.

It's a distraction. I bet most dancers don't get to have. Yeah. Here's having [00:10:00] them wanted, wanted his bottle. Yeah.

**Josh Hofer (Interviewer):**

So, like living in… So, you lived ex for extended periods in different places, even some on the west coast, I think, eventually, right?

Yes. We, we lost our ranch in the eighties. Mm-hmm. We had to sell it.

Uh, the interest rates were over 20%.

**Kara Harders (Interviewer):**

Oh my goodness.

**Sunny Hannum (Respondent):**

You weren't alone in, we had gone from cattle to buffalo. Mm-hmm. We had 4,000 head to buffalo, and when we split up our partnership, he took the buffalo. We couldn't both have them because they won't stay apart. Mm-hmm. You know, they would've been together.

So, he took the buffalo and we were running cattle on lease. And so we sold our ranch. Finally, we got what we asked for it, but it just paid off the debt, that's all. And we went to California and went to work for cattle cutting training operation that was owned by a friend from Australia. And I did teach dance there in a local community center.

So, I kept at the, you know, the teaching a little bit all along the way.

**Josh Hofer (Interviewer):**

What was different about trying to find home, like in some of those places versus like, what, is there anything that strikes you from like New York City to Europe, to California mm-hmm. To South Dakota? What was different in your experiences of trying to find home?

**Sunny Hannum (Respondent):**

I would say I, I never really felt it that I was at home in Europe. Even though I was living with other dancers, you know, to me the people were, were the home. Finding home, I guess home is where your heart is and if you're, if you're liking what you're doing, that's home. But my marriage fell apart in California and I did come back to South Dakota and that was really home and came back in the winter.

It was freezing cold and I left. California was really warm and I think my blood just kind of congealed when I got hit.

**Kara Harders (Interviewer):**

I, I know what you mean with the, the places that you're in, not necessarily feeling like home. I, for a long part of my life, I don't think [00:12:00] I've lived anywhere for more than two years and it's hard to, it's not that you don't like places, but it doesn't feel, nothing feels permanent after a little while.

Yeah. When you, you just move so much and. Yeah, I kind, you kind of get home and you take a breath and you're like, the air smells right here. Yeah. This is what it's supposed to be like. Yeah. This feels good.

So, when you, when you did move back to Fort Pier area for the, what is hopefully the final time, what was that like coming back and kind of, were you planning to stay at that point?

Or did you realize you wanted to stay?

**Sunny Hannum (Respondent):**

I, I didn't, did not know for sure. But then when I got here, I thought, you know, it's just good to be. Here and not there. And, uh, so I found a couple jobs here. I was an arts coordinator for the Chamber and or the Short Grass Arts Council and worked in publication layout for a shopper here in town.

**Kara Harders (Interviewer):**

And so I began to think about. What [did I want to do with the rest of my life? I began to plan to go back to college and finish the degree I never finished before.

What was your degree gonna be in?

**Sunny Hannum (Respondent):**

It was going to be in dance therapy. Okay. And so I looked into going to a school in Colorado and they had discontinued their dance therapy program.

And so then I looked at Black Hill State University and because of skills in writing and, and that kind of thing, I ended up. Going there back to college in 80, 89, I believe, to get a degree in tourism. Okay. And marketing. Tourism. Marketing. I got a minor in journalism and worked for different newspapers in the Northern Hills, owned by Seton Publishing while I was out there as a reporter and feature writer and yeah, sales salesperson.

Another thing I didn't know you did you, you've done it all. Funny. Yeah. Written for quite a bit for newspaper. I ended up here in Pier, eventually went to work for the state government. It was a little more secure and you could build your retirement. Right. And I was working for them for nine years, department of Public Safety and wanted to get out and Dave had the job over here.

He was advertising for a office manager and they would, I had just moved from Pier. Back to Fort Pierre and rented a home out in the country. And they were only going to hire someone that lived over here because, and someone who was a native had been born here. Okay. 'cause so I just fit their, what they needed, you know?

And so, I went to work for him in June, 2015, and been here ever since. I didn't leave again.

**Kara Harders (Interviewer):**

And what about the dance studio?

**Sunny Hannum (Respondent):**

Well, in. 2000. I had opened a dance studio in Fort Pierre. I wanted to open a dance studio in my hometown. I didn't want to put it across the river. There were already three over there, and I just felt like, you know, I needed to put it in my hometown.

They needed more arts over here. I really thought more of the arts, and so I. Uh, rented. I got a loan and rented a building down here on Main Street, so renovated it and went to teaching dance. Well, then I locked it up and went to New York with a reunion, get together with two gals that I had been in a Broadway show with.

So I had a reunion with them and then came back and started teaching dance and, uh, had a lot of students right at the get go for just opening, you know, a studio. Right. I had been teaching here ever since I came back in 94. And I just needed a graded program where I could work kids through all the levels, so I needed my own studio.

And so I began teaching there in 2000. And then in 2011, along came the Missouri River flood and we had to move out. Mm-hmm. And they were expecting three feet of water in Main Street and that would've been inside the studio. And so, uh, we loaded everything, the mirrors, everything bars, we went, we stored them and started looking for a place to teach in Pier.

And we ended up at the Y for a year with our dance program. And that really wasn't ideal. And so we started looking for another spot and we found an old oddfellows lodge. We used it for, I think we were there five years and I had, before I moved out over here in 2011, because of the flood, I had walked by this building.

This is an old bank building built in 1910, and the upper floor was a Masonic lodge, and my mother used to come the Eastern Star here. So, I'm sure I had been in this space, but I knew that it was, It had some huge rooms, a lot of space, which we were lacking in Pier. You just walked in the door and you were in the dance studio, and I asked the owner at that time if he would rent it to me, and he said he couldn't because he was using the stairwell for storage.

Well, not only that, but the walls were out, and the windows were out. Plumbing and the electric would've all, all that had to been redone. I did not know that until later. So we stayed over in Pier for the five years and then on New Year's Day, he showed us the space and we could see it needed a lot of work.

And then we began to try to find a way to pay for the rent. Well, we couldn't figure it out. And in the meantime, he had another person start renovating the place. And I used to walk by the door and go, no, Lord, that's supposed to be our dance studio. You know that mine and the guy. For some reason, he gave up the idea he didn't finish.

And uh, so the owner of the building who has the store downstairs, he walked into the Fort Pier development office where I work. He would work out a deal with me if I would do the renovations. If I could get a loan to do the renovations, we could have a space and then eventually we would pay off however much we put into it used up in rent.

You know, we wouldn't be paying him rent. We'd be paying the bank for the loan. So we formed a partnership then I think about May, and uh, we began, we got the loan and we began working on the space and got it finished.

**Kara Harder (Interviewer):**

I've noticed you've mentioned in once, it seems like once you stopped kind of your professional traveling, dancing career, every stop along the way has included and I started teaching dance, and I taught dance here?

**Sunny Hannum (Respondent):**

I taught, yeah, I did.

**Kara Harders (Interviewer):**

And do you. It sounds, I don't wanna put words in your mouth, but it sounds like you have a passion for working with kids as well as just dancing. And do you think those two go together or are they pretty separate? You know, they're kind of connected in a way. And by the way, I paid my way in college when I started teaching dance.

I took over a dance studio and, and… started early. Yeah. I took over a dance studio and ran it for two years to pay. My expenses at college and then also worked in newspaper. But I think the thing with kids is I like, yeah, I like to instill that passion in them for dance. And, uh, I used to, you know, be more of a performer even when I was teaching, but I've gotten to be more of a, an observer and just a whole different approach to teaching rather than dancing.

Because a professional dancer doesn't always make a good teacher. Absolutely not. And it takes so much patience. I. And I'll tell you, ballet is tough, and it takes a lot of discipline, a lot of self-discipline to get good at it. We talk about, in some of our other programs, we look at things that, uh, people, when they're, especially if they're looking to move to a small community, if, if they have children, like the values are the things that they're looking for in their community change.

'cause they're thinking about their children as well.

**Kara Harders (Interviewer):**

And I think it's amazing that you, you've brought this creative opportunity, learning opportunity to all these places that really. Like you said, how would you know that you wanted to dance if you never got the opportunity to dance? Right. And so, I mean obviously if you had never gotten negotiate, your life probably would've gone in a different direction?

**Sunny Hannum (Respondent):**

I think also that our studio is unique. We, I came out of the closet and really became a Christian ballet studio. Went to ballet Magnifica myself to study at the Christian Valley School down there with a student and back. I was back there a few times and I, hey, we're gonna be a Christian studio, so we do a lot of worship dance.

You know, parents, especially homeschooled parents like, so I think that's a certain aspect that they don't get in other kinds of dance. Of course, we we're primarily a ballet studio, but we also teach modern. My partners are really good at modern and acro dance instruction, but we do. The kids that go to other dance studios in the area are not going to learn how to act and do Panama.

Because that's what story productions are like. We do the storybook productions. We've done frozen twice. We've done, they're not always biblical. We've done Lion King, the Lion ones. We've done Narnia a Times, but we call it The Lion Witch and the wardrobe.

**Kara Harders (Interviewer):**

Did you get to use the same suit, same costume for the lion in both production?

**Sunny Hannum (Respondent):**

Uh, kind of. Kind of. Actually, my partner Josh, has been the lion both times. He's a big guy. He's really, he went from a scrawny little teenager 'cause they, him and his sister started as adults studying with me, and then they eventually went on to teaching and being in the shows. So yeah, they've done a lot of shows with me.

Yeah, we used the same lion and then back in when we did, uh oh, we did Oz. We called it Follow the Yellow Brook Road. We had a different lion. Then he's gone on to other exploits. In fact, when we had to move out because of the 2011 flood, we were getting Peter Pan ready and we called it all fly away.

'cause you can't, you can't usually use the Disney title for things, you know, because copyrighted, so we called it all Fly away and we flew away from Fort Pier because of the, the flood. The flood. But we came back. Yeah. It strikes me that you've had like two lives, almost like the one like your South Dakota benchmark points and then things that came between.

**Josh Hofer (Interviewer):**

And it makes sense to me that. Because you were in essentially like an artist or gig mentality, you know, like theater folks and ballet folks. You take the next job, like you're all then mm-hmm. Looking for the next job. I'm curious, did South Dakota, like, what was your experience coming back? Was it difficult to come out of that like gig mentality?

I'm sure you're, I I would guess you're very adaptable because you've been in so many different environments. Flexible, right. Dancers have to be flexible, right? Yes. And so, What was it like coming back here each time? Did it change for you each time or what? Because I grew, huh?

**Sunny Hannum (Respondent):**

Yeah. I always had goals, you know, it was goals to have a dance studio here when I came back and, and it was no, no longer had ranching.

I had a great longing in my heart to return to the ranch. Would've probably stayed on the ranch if, you know, we hadn't maxed out our bass to stay there financially. So I miss that. I miss the, the ranch life getting on a horse and going out there and gathering cattle and I could whip up a meal for. 12 cowboys and still ride and still bring the meal to the branding, you know, and it was, it was exciting.

So I did miss that, but it was almost like, well, not doing that anymore. And dance always was a great outlet spiritually and mentally and physically. And so when I came back here, it always fit in and, and they, I was always in demand, you know, somebody wanted me to teach their classes for 'em. Take over their classes at the Y or wherever.

So I was channeled back into the dance world and I served as a dance representative on South Dakota State's Arts Council, black Hills Dance [00:24:00] Theater, dance Network of South Dakota, all of those. I was either an office founding member of some of them. You know, I was always found, the dance people seemed to find me, so I was always kind of drawn back into it.

So, I didn't find it. Hard to jump back and forth from ranching to dancing, you know, kind of mm-hmm. They were both part of me, you know, I was first and above all a cowgirl, and then I became a ballet dancer, so, I know having, we've got classes and programs that are centered around small businesses and it's, I think sometimes when a person hasn't done it before, it seems like a daunting task to start.

**Kara Harders (Interviewer):**

Yeah. Yeah. And you sound like you've picked up and built a dance business everywhere you go. And what is. I guess, how do you do it? What makes that work and what makes you desire to keep doing it? Mm-hmm.

**Sunny Hannum (Respondent):**

Uh, the one dance studio in, in Spearfish was offered to me by the person who owned it. So that one I didn't have to start.

So it was already established. The other places I taught, I didn't really establish a studio. I was in a program, either a Y program, okay. Or that. But then when I decided I had to have my own dance studio here in Fort Pier in 2000 Y two K, that was the year I was gonna return to New York for the first time.

I was gonna open my own dance studio when I was 60 years old. So, it wasn't like a young person coming back to their own house, but in lots of ways, Some of the, you know, I just learned a lot by being away and I learned the value of my hometown, but I went about it, right? I trained, uh, while I was out in California, I had trained in a business training program, advertising and business also at Black Hill State.

So, I knew you had to have a marketing plan, a business plan. Mm-hmm. And I went to small business administration, trying to think of the lady's name. She's still with them. She helped me write a marketing plan. Business plan. And so, I had a business plan and so have I followed it? Pretty much technology keeps increasing, so now everything's online.

You know, our registration is online, and I do QuickBooks, of course, to manage my books. I used to do it by hand in the ledger. Everything's progress. You have to be adaptable to change and had to adapt with the different studios, so you just have to be. Adaptable, keep up with, uh, whatever the trends are, but, but establish your program and your plan.

And we're, we are trained in the chii ballet method, and we are leaving tomorrow to go brush up on that method and we're certified in that method. So that is probably the oldest established classical ballet method in existence is that has been documented so people can actually study it. You need to have goals and then stick to your goals.

**Kara Harders (Interviewer):**

And sometimes you have to adjust them a little bit. You have to be flexible, like all things, like all, maybe that should be the title of your book. Just flexible. Yeah. Be flexible physically, mentally, emotionally.

**Sunny Hannum (Respondent):**

Absolutely. Yeah. And then covid, you know that that hit us in 2020 and, and everybody was going to zoom this and zoom that.

Have you ever tried to teach dance classes by Zoom to little three and four year olds and five and six year olds? Mm. They're sitting down in the living room eating a sandwich while you're trying to show 'em how to dance. It doesn't, it doesn't work with some without somebody in the room, so, but we recovered as a studio.

We're still going. We did this last year, we did Sleeping Beauty, classical Ballet. Any advice for folks? We do talk to folks that are doing renovating buildings and establishing businesses. Mm-hmm. Around the state.

**Josh Hofer (Interviewer):**

You've certainly had your blood, sweat, and tears in this space. Yep. With old, with old buildings?

**Sunny Hannum (Respondent):**

Because I renovated the other old building and brought here. I love old buildings and I think it's because in New York where I studied dance studios were always in older buildings. Mm-hmm. And they were always on upper levels, you know, not normally down on the street. Advice is just to get your quotes, you know, get your contractors lined up, people who you can trust.

You know, you might want more than one quote to see who will give you the best deal. Get your quotes, uh, and go to work. Let them go to work. We did a lot of the work ourselves. Hmm. So, we did the painting where it really needed it the most because there was a lot of leakage, stainage. But yeah, you just have to, you have to get your contractors if you're going to, going to do some of the work yourself.

You just have to jump in and go to work. And just be persistent. We moved in before our sheet rock guy had cleaned up all the dust from the sheet rock and he didn't want us to move in. And I said, we have to, 'cause we were already out of the other place. We had started classes over there, but I don't wanna, didn't wanna pay two rents.

And so we moved in before it was totally cleaned up and we, I think we did the cleaning ourselves. I would just say get a plan and stick to it. Make your adjustments as you need to. With the renovations. Uh, like I said, we did electrical. We had an electrical contractor, a plumbing contractor who also was in the Fort Pierre development board.

So anytime something went wrong, he was quick to come up with me. You knew where he was. I knew where he was. The floor works. Some of it we did, some of it, we hired out. Just find good people, be persistent and put in your, your own sweat equity. A lot of sweat equity. We did. Mm-hmm. Literally 110 degrees and down here.

Heating up the floor, the glue on the floor with a 2000 temperatures heat gun. And yeah, it was a, that would be my advice, I guess. Yeah. But find what is ideal for your business. This was ideal for a dance studio. We have two big rooms. We have the entrance, we have room for our parents to hang out, which was real important to us in dressing room space.

Yeah. So, find the space that, you know, visualize what it would look like if you got it all fixed up and then go to it. Yeah, that's great advice.

**Kara Harders (Interviewer):**

So, after going through the, the renovations and, and everything like this and coming back and making a building that's in your hometown, usable and new, and giving life to your community, do you have any advice for people who , maybe wanna come back and start a business in their own community or, or younger people who are looking to, to get into this. Maybe people who have never left the first time in the first place. Yeah. Do you have any advice for them?

**Sunny Hannum (Respondent):**

Yes. Don't be afraid to try it. And you'd be surprised, uh, at how many people are willing to help.

Just help you get started. There are loans out there, business loans. Think through rural South Dakota, through SS B.A. Rural development. Economic development. There are loans out there to help with that and direction that you can get, but just. Just have the courage to do it. I think what I, my first thought, the first time I borrowed money, I only borrowed $10,000 for renovating the first building, and this second time we borrowed 50,000.

The first time I was like, well, I'll ever be able to pay that back. Mm-hmm. Well, I did and, and very short time. And you will, you know, you'd be surprised at how easy, I wouldn't say easy. You have to work hard, whatever business you're going to start. So, yeah, people will be willing to support you in your hometown. I think that's a given.

**Kara Harders (Interviewer):**

Yeah. You're really, you're building a business and, and that's always scary and dangerous probably, but you're doing it in the place where there's more people than anywhere else in the world that wanna help you and want you to succeed. So it makes sense to come back and, and do it in your home.

**Sunny Hannum (Respondent):**

Yeah. And, and if and if you do fail, try again. You know, success. Comes from, from persistence, just being persistent and you can't learn if you don't try it at all. So, right. You always learn, you learn from your mistakes.

**Josh Hofer (Interviewer):**

So, Sonny, where can folks find either information if they're interested in, in maybe contacting you or interested in your dance studio, or maybe even finding out more about what you're doing with the Fort Pierre Development Corporation?

**Sunny Hannum (Respondent):**

Okay. Well, we, the Dance Studio has a Facebook page. My partner is, he's. More or less a social influencer. He's really good at keeping information on Facebook and we, it would be at Hosanna Dance. We also have a website that has our current calendar, our dance class schedule, and that's hosannadance.blogspot.com.

So those two locations for Hosanna dance and then Fort Pierre Development. We have Fort Pierre Development court.com for our website and we also have a Facebook page. That's great.

**Interviewers:**

Well, thank you so much, sunny. We really appreciate you joining us today and welcoming. Us into your beautiful building, and I'd encourage everyone to, if you're interested in Sunny's work to find her online or in person in Fort Pierre.

And thank you again so much for, for collaborating with us. Thank you. Thank you, Sunny. A wonderful story. Thank you guys.

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[Outro music]