



# PARLE-MOI

## (Talk to Me)

<b>Choreographers:</b>	<b>Music:</b> Nana Mouskouri's 45 rpm available on line from Gemm (flip Finis ta Chanson Sans Moi) GRAND GS 2001
Annette & Frank Woodruff	<b>Footwork:</b> Opposite except where indicated ( <i>W's footwork in parentheses</i> )
Rue du Camp, 87	<b>Rhythm:</b> Waltz
7034 Mons, Belgium	<b>Phase:</b> V
Tel: 00 32 65 73 19 40	<b>Release date:</b> January 2008
Fax: 00 32 65 73 19 41	<b>Time &amp; Speed:</b> 2:48 @ unchanged speed
<b>E-mail:</b> anfrank@skynet.be	<b>Sequence:</b> Intro-A-Inter-B-Inter-A(1-8)-B-Ending

### INTRODUCTION

1	<b>Wait;</b>	LOP-FCG DLC wt 1 meas;
2	<b>Together Touch to CP;</b>	Fwd L twd ptr ( <i>W fwd R</i> ), -, tch R to CP DLC;
3	<b>Back Recover Forward;</b>	Bk R, rec L, fwd R;
4	<b>Telemark to SCP;</b>	Fwd L stg LF trn, sd R contg LF trn, sd & slightly fwd L ( <i>W bk R stg LF trn, cl L [heel trn] contg LF trn, sd &amp; slightly fwd R</i> ) to SCP DLW;
5-8	<b>In &amp; Out Run 2x;;</b>	Fwd R stg RF trn, sd & bk L DLW to mom CP, bk R w/ R sd ldg to BJO ( <i>W fwd L, fwd R btw M's ft, fwd L outsd ptr</i> ); bk L trng RF leav R leg if, sd & fwd R heel to toe btw W's ft contg RF trn, fwd L ( <i>W fwd R stg RF trn, fwd &amp; sd L contg trn, brush R to L &amp; fwd R</i> ) to SCP LOD; rpt meas 5-6 Intro to SCP DLC;;
9	<b>Chair &amp; Slip;</b>	Ck thru R w/ lun action, rec L, w/ slight LF upper bdy trn slip R bhd L ( <i>W swvl LF on R ft &amp; fwd L outsd M's R ft</i> ) to CP DLC;

### PART A

1	<b>One L Turn;</b>	Fwd L trng LF, sd R contg LF trn, cl L to CP RLOD;
2	<b>Hover Corte;</b>	Bk R, trng LF sd & fwd L LOD hvrg & leav R leg ip, compg ½ LF trn rec R ( <i>W brush L to R &amp; fwd L</i> ) to BJO LOD;
3	<b>Back Chasse to SCAR;</b>	Bk L, trng RF sd R./cl L, sd R to SCAR RLOD;
4	<b>Forward Lady Develope;</b>	Fwd L, hold, hold ( <i>W back R, bring L ft up to insd of R knee, xtnd L ft fwd</i> );
5	<b>Back Hover to BJO;</b>	Bk R, sd & bk L w/ rise trng ½ LF, rec R ( <i>W fwd L, sd &amp; fwd R w/ rise trng ½ LF, rec L</i> ) to BJO LOD;
6	<b>Back Man Develope;</b>	Bk L, bring R ft up to insd of L knee, xtnd R ft fwd ( <i>W fwd R, hold, hold</i> );
7	<b>Manuver;</b>	Fwd R trng RF, sd L in front of W, cl R to CP RLOD;
8	<b>Hesitation Change;</b>	Trng upper bdy RF bk L, sd R contg RF trn, draw L to CP DLC;
9	<b>Double Reverse;</b>	Fwd L comg LF trn, sd R cont LF trn, spin LF on ball of R bringing L beside R w/ no wgt & keepg knees flexed ( <i>W bk R com LF trn on R heel, cont trn on R heel &amp; cl L/sd &amp; bk R contg trn, XLif</i> ) to CP DLW;
10	<b>Hover Telemark;</b>	Fwd L, fwd & sd R hvrg & trng RF, fwd L compg ¼ RF trn ( <i>W bk R, bk &amp; sd L hvrg &amp; trng RF, brush R to L &amp; fwd R</i> ) to SCP DLW;
11	<b>Thru Ripple Chasse;</b>	Thru R, sd & slightly fwd L w/ slight L sd stretch/cl R w/ R sway lookg to R, sd & fwd L loosg sway blendg to SCP DLW;
12	<b>Manuver;</b>	Fwd R trng RF, sd L in front of W, cl R to CP RLOD;
13	<b>Overspin;</b>	Stg RF upper bdy trn bk L pvtg 1/2 RF to fc LOD, fwd R between W's ft heel to toe cont trn leav L leg extended bk & sd, contg trn rec sd & bk L to CP DRW;
14	<b>Outside Check;</b>	Bk R trn LF, sd & fwd L, ck fwd R outsd ptr to BJO DRW
15	<b>Back Back Lock Back;</b>	Bk L, w/ R sd ld bk R/ lk Lif, bk R;
16	<b>Outside Change to SCP;</b>	Bk L, trng LF bk & sd R, contg LF trn sd & fwd L ( <i>W fwd R, fwd L, fwd R</i> ) to SCP DLW;

**INTERLUDE**

1 - 4	<b>In &amp; Out Run 2x;;</b>	Rpt meas 5 – 9 Intro;;;;;
5	<b>Chair &amp; Slip;</b>	

**PART B**

1- 2	<b>Viennese Turn;;</b>	Fwd L com LF trn, sd R cont trn, XLif fc RLOD ( <i>W bk R com LF trn, sd L cont trn, cl R</i> ); Bk R cont LF trn, sd L cont trn, cl R ( <i>W fwd L cont LF trn, sd R cont trn, XLif</i> ) to CP LOD;
3	<b>Turn L Chasse to BJO;</b>	Fwd L trn LF, contg LF trn sd R/cl L, sd & slightly bk R to BJO RLOD;
4	<b>Outside Change to SCP;</b>	Rpt meas 16 Part A;
5	<b>Open Natural;</b>	Stg RF upper bdy trn fwd R heel to toe, cont RF trn sd L, contg slight RF upper bdy trn to ld W to stp outsd bk R to BJO DRW;
6	<b>Outside Spin;</b>	Ld W outsd ptr stg bdy trn to R bk L sm stp trng 3/8 RF, fwd R arnd W heel to toe contg RF trn, contg RF trn sd & bk L to CP DRW ( <i>W fwd R outsd M heel toe, cl L on toe trng 5/8 RF btw 1 &amp; 2, contg RF trn fwd R btw M's ft</i> );
7	<b>Back Chasse to BJO;</b>	Bk R, trng LF sd L./cl R, sd L to BJO LOD;
8	<b>Closed Wing;</b>	Fwd R, draw L to R w/ LF upper bdy trn, tch L to SCAR slight DLC ( <i>W bk L, sd R acrs M, fwd L</i> ) to SCAR DLC;
9	<b>Cross Swivel to BJO;</b>	Fwd L, swvl on L & trng LF pt R to LOD, ck fwd R to BJO RLOD;
10	<b>Back Passing Change;</b>	Bk L, bk R, bk L ( <i>W opens hd</i> );
11	<b>Back Chasse to BJO;</b>	Bk R, trng LF sd L./cl R, sd L to BJO DLW;
12 - 13	<b>Natural Weave;;</b>	Fwd R stg to trn RF, sd L, w/ R sd ld bk R; bk L to BJO DRW, bk R to CP stg to trn LF, sd & fwd L to BJO DLW;
14 - 15	<b>Natural Hover Cross to face DRC;;</b>	Fwd R stg RF trn, cont trn sd & fwd L, contg trn fwd & sd R to fc DLC; contg trn fwd L on toe to SCAR DLW, rec R stg LF trn/sd & fwd L contg LF trn, fwd R on toe to BJO DRC;
16	<b>Impetus to SCP;</b>	Bk L w/ RF bdy trn, cl R [heel trn] contg RF trn, fwd L ( <i>W fwd R outsd prt pvtg RF, sd &amp; fwd L contg RF trn arnd M, brush R to L &amp; fwd R</i> ) to SCP DLC;

**ENDING**

1	<b>Thru to a Hinge;</b>	Thru R , sd L ldg W to XLib keep L sd twd W, relax L knee & veer R knee to sway R lookg at W ( <i>W Fwd L stg to trn LF, sd R contg trn, XLib keepg L sd twd M/ relax L knee &amp; pt R ft thru</i> );
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**Nana Mouskouri**, born in 1934, in Chania, Crete, is a singer of Greek origin. Globally speaking, Nana Mouskouri is the biggest-selling female artist of all time. Her fluency in multiple languages enabled her to reach audiences all over Europe, the Americas, and even Asia. Possessed of a distinctive, angelic soprano -- the product of having been born with one vocal cord bigger than the others -- Mouskouri's repertoire was varied enough to support the universal appeal she aimed for: jazz standards, well-known pop tunes from before and after the rock era, French cabaret *chansons*, movie songs, classical and operatic repertory, religious music, folk songs from her native Greece and elsewhere, and more. She was particularly successful in her eventual adopted home of France, where her trademark large black glasses were viewed as highly unorthodox visual style. Mouskouri recorded steadily from the 1960s into the new millennium, tailoring specific releases to specific international markets with tremendous success.



Parle-moi, parle-moi, j'ai besoin de tendresse  
Il n'en reste plus beaucoup dans ce monde un peu fou

M'en veux pas, ne ris pas, je suis comme une enfant  
Parle-moi, parle-moi, doucement et longtemps

Parle-moi, parle-moi, j'ai besoin de présence  
Le silence me fait peur; je n'entends plus que mon cœur  
T'en vas pas, bouge pas, je suis comme une enfant

Parle-moi, parle-moi, c'est toi qui me défends

Parle-moi, parle-moi, j'ai besoin de tendresse  
Mal du siècle, de toujours, mal d'amitié, mal d'amour  
M'en veux pas ne ris pas, je suis femme et enfant  
Parle-moi, parle-moi, c'est toi seul que j'entends

M'en veux pas, ne ris pas, je suis femme et enfant  
Parle-moi, parle-moi, dis les mots que j'attends