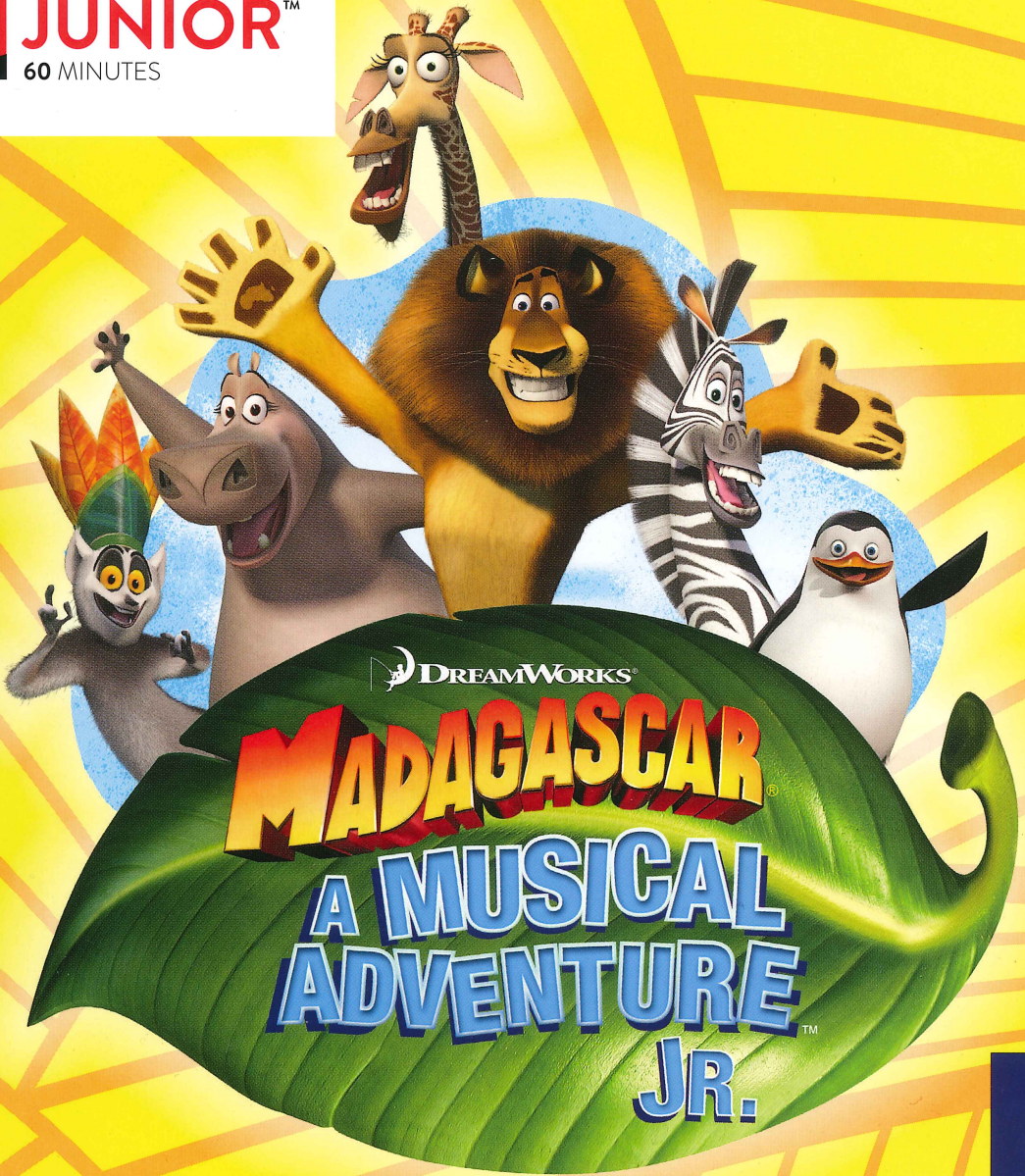




MUSIC THEATRE INTERNATIONAL
**BROADWAY
JUNIOR™**
60 MINUTES



BASED ON THE DREAMWORKS ANIMATION MOTION PICTURE

BOOK BY

KEVIN DEL AGUILA

ORIGINAL MUSIC AND LYRICS BY

**GEORGE NORIEGA
& JOEL SOMEILLAN**

Name: _____

Character: _____

ACTOR'S SCRIPT

DREAMWORKS
MADAGASCAR
A MUSICAL
ADVENTURE
JR.

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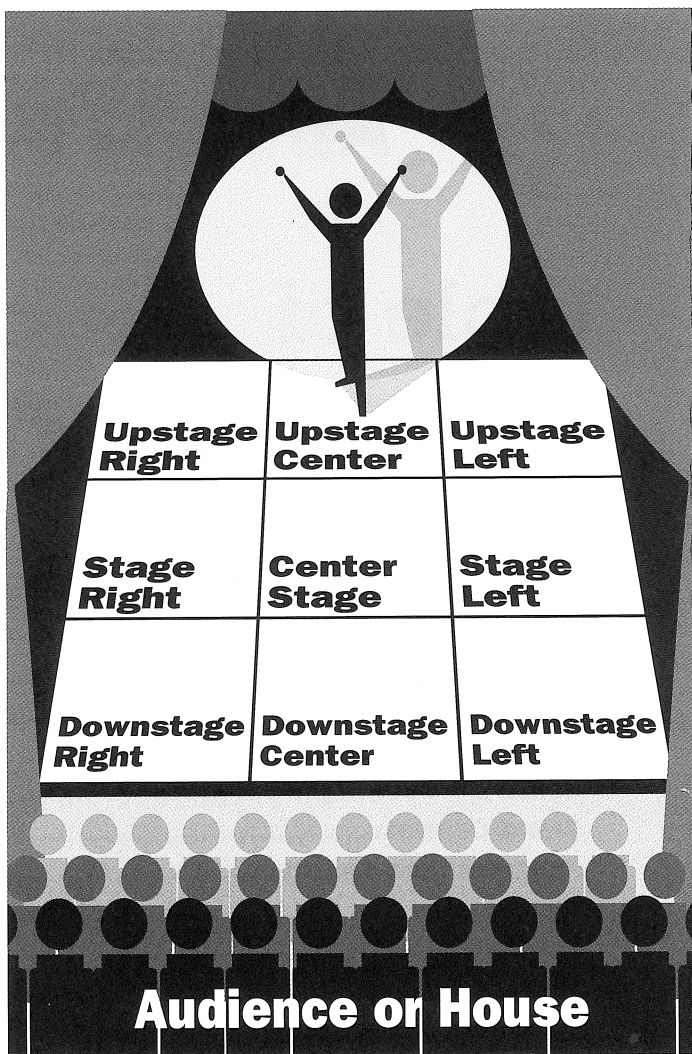
welcome to the theater

CONGRATULATIONS!

You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know.

This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor**, **director** and **stage manager** works from a script. Your script contains some additional information like this introduction and a glossary. You can look up any bold words in the glossary at the back of this book. Be sure to take good care of your script, and use a pencil when taking notes in it, since what you'll be doing onstage can change during rehearsals.

One of the first things you'll need to learn is what to call the various areas of the stage. Since most stages used to be **raked**, or tilted down toward the **house**, where the audience sits, we still use the term **downstage** to refer to the area closest to the audience and **upstage** to refer to the area furthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. The diagram above shows how to use these terms to label nine different parts of the stage.



make the script your own

1 Always write your name legibly, either in the space provided on the cover of your script or on the title page. Scripts have a way of getting lost or changing hands during rehearsals!

2 Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.

3 Underline important stage directions, lines, lyrics and individual words. For example, if your line reads, “But don’t worry, I ain’t gonna let them get you or me,” and your director wants you to stress the words “you or me,” underline those words in your script.

4 Save time and space by using the following standard abbreviations:

ON: onstage	OFF: offstage
US: upstage	DS: downstage
SL: stage left	SR: stage right
CS: center stage	X: cross

You may use these abbreviations to modify other instructions (e.g., you could write “R hand up” to remind yourself to raise your right hand). You may also combine them in various ways (e.g., you could write “XDSR” to remind yourself to cross downstage right).

5 Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a table, you might draw a box to represent the table, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.

6 Draw stick figures to help you remember your choreography. Remember, the simpler the better.

7 Mark your music with large commas to remind yourself where to take breaths while singing.

8 Although you should feel free to mark up your script, be careful it doesn’t become so cluttered with notes that you have a hard time finding your lines on the page!

★ Actor's Script
 Name: ALLISON CANNING
 Character: ANNIE

★ 2 Why not? Nobody's buying 'em anyway.
APPLE SELLER
 Gee thanks, Mister.
ANNIE

Say kid, when is the orphan's picnic?
APPLE SELLER
 Soon as I take a bite.
ANNIE

(ANNIE takes a bite of the apple. The APPLE SELLER exits as SANDY enters from the other side.)

★ 3 Hey there. The dogcatchers are after you, ain't they? Well, they're after me, too. But don't worry, I ain't gonna let them get you or me. Everything's gonna be fine. For the both of us. If not today, well...

★ 4
 XDSR

TOMORROW

Slowly in 4 $\text{♩} = 80$ **★ 5**

rit. ANNIE:
 The

3 *a tempo*

sun'll come out to-mor-row. Bet your bot-tom dol-lar that to-

★ 6

mor-row, there'll be sun! Just

★ 8

think-in' a-bout to-mor-row clears a-way the cob-webs and the

This example is from Annie KIDS



some tips for the theater

Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.

Always arrive at rehearsal **on time** and ready to begin.

Keep going! If you forget a line or something unexpected happens, keep the scene moving forward. Chances are, the audience won't even notice.

Remember to **thank** the director and fellow cast and crew members.

It takes an **ensemble** to make a show; everyone's part is important.

Be **respectful** of others at all times.

If you are having trouble memorizing your lines, **try writing them down or speaking them aloud.**

Bring your script and a pencil to every rehearsal.

Be specific! Make clear choices about your character's background and motivation in the show.

Before the show, say "**break a leg**" – which means "good luck" in the theater.

Always be quiet **backstage**. And keep in mind, if you can see the audience, they can see you, so stay out of sight.

HAVE FUN!

*Madagascar – A Musical Adventure JR.***synopsis**

At the Central Park Zoo, **ALEX** the lion, **MARTY** the zebra, **GLORIA** the hippo and **MELMAN** the giraffe prepare for another day of visitors while the **PENGUINS** plan their escape (*It's Showtime*). **ZOOKEEPER ZOE**, **ZOOKEEPER ZEKE** and **ZOOKEEPER ZELDA** rev up the **ZOO GUESTS**. Marty, feeling down about being trapped in the zoo, daydreams about what life would be like on the outside (*Wild And Free*). The other animals throw Marty a surprise birthday party, but when he shares his wish to go to the wild, they burst his bubble by telling him he's crazy. After the other animals leave, Alex sticks around to cheer up his buddy (*Best Friends*), and talk him out of leaving. Despite the pep talk, Marty escapes from the zoo.

Alex, Gloria and Melman scour the city in search of their friend. Once they are reunited, everyone tries to remain calm despite the commotion of the city and the threat of capture by **POLICE OFFICER #1**, **POLICE OFFICER #2** and **ANIMAL CONTROL OFFICERS** (*Relax, Be Cool, Chill Out*). Tranquilizer shots bring the adventure to an end (*Grand Central*), and the animals fall asleep. When they awaken, the Zoosters, **MASON**, a chimpanzee, and the Penguins are trapped in crates on a ship bound for Africa. The Penguins take control of the ship and steer wildly, causing the other animals' crates to fall overboard. Unaware, the Penguins set off for Antarctica (*Penguins' Sea Shanty*).

The Zoosters reunite on land, suspecting that they have been moved to the San Diego Zoo. After saving a lemur from the **FOOSA**, catlike

carnivorous creatures, the gang is welcomed to Madagascar by a herd of **LEMURS** and the illustrious **KING JULIEN** the 13th (*Welcome To Me*), who gets the party started (*I Like To Move It*). As everyone gets acquainted, King Julien makes friends with the newcomers in hopes that the herd will continue to be protected from the Foosa. Seaweed on a stick is the only food the Lemurs have to offer their guests, but they provide the Zoosters a comfortable place to sleep. Everyone is content as they drift off to sleep except for Alex, whose appetite was not satisfied by the seaweed (*Steak*).

Meanwhile, the Penguins reach Antarctica (*Penguins' Sea Shanty – Reprise*) but promptly turn around when they realize it is not the paradise they expected. When Alex, Melman, Gloria and Marty wake the next day, it appears that Marty's birthday wish has come true (*Living In Paradise*). However, things take a turn when Alex's natural instincts begin to surface. Worried he might hurt his friends, Alex leaves.

The Penguins arrive with the ship, and Marty sneaks away to find Alex in Foosa territory (*Foosa Hungry*). Alex warns Marty to go away, but Marty refuses (*Best Friends – Reprise*). As the Foosa surround Marty, Alex hatches a plan and the others arrive just in time to help scare the Foosa away (*The King Of Madagascar*). Everyone celebrates: the Lemurs are safe, the friends are reunited and the Penguins have the ship to take everyone home (*Together Forever*). One last song (*I Like To Move It – Reprise*) and the journey to Madagascar is complete!

*Madagascar – A Musical Adventure JR.***characters****ZOO:**

Zookeeper Zelda
 Zookeeper Zeke
 Zookeeper Zoe
 Lioness #1
 Mason

ZOOSTERS:

Alex
 Marty
 Gloria
 Melman

PENGUINS:

Skipper
 Kowalski
 Private
 Rico

LEMURS:

Mort
 Lynn
 Lew
 Lee
 Lars
 Maurice
 King Julien

NEW YORKERS:

Cameraman
 Candy Hammernose
 Passerby
 Newspaper Man

Old Lady
 Police Officer #1
 Police Officer #2

ENSEMBLE:

Zoo Guests
 Zookeepers
 New Yorkers
 Animals
 Lionesses
 Penguins
 Animal Control Officers
 Ship's Captain
 Lemurs
 Foosa
 Foosa Leader
 Servers
 Steaks
 Subway Announcer

LEAD SERVERS:

Server #1
 Server #2
 Server #3

DREAMWORKS
MADAGASCAR
A MUSICAL
ADVENTURE
JR.

SCENE ONE – The Central Park Zoo

(#1 – IT'S SHOWTIME begins.)

IT'S SHOWTIME

(Lights come up on the zoo. The ANIMALS are preparing for the ZOO GUESTS to arrive.)

Bright Pop, swing 8ths

4 ALEX:

Time to go, got a

6

real big show and it's al-most time._

9

Got - ta give the ol' hair a blow and my

11 **MARTY:**

teeth a good shine. Gon-na give a good

Detailed description: This block contains the first line of music for the character Marty. It starts at measure 11. The melody is written on a treble clef staff with a key signature of two sharps (F# and C#). The lyrics are "teeth a good shine." followed by a measure rest, then "Gon-na give a good".

14

sheen to the e-bon-y and i - vo-ry.—

Detailed description: This block contains the second line of music for Marty. It starts at measure 14. The melody continues on the same treble clef staff and key signature. The lyrics are "sheen to the e-bon-y and i - vo-ry.—".

17

Crowd's gon-na go wild when they see my best

Detailed description: This block contains the third line of music for Marty. It starts at measure 17. The melody continues on the same treble clef staff and key signature. The lyrics are "Crowd's gon-na go wild when they see my best".

19

Gene... Gene Kel - ly I mean!

Detailed description: This block contains the fourth line of music for Marty. It starts at measure 19. The melody continues on the same treble clef staff and key signature. The lyrics are "Gene... Gene Kel - ly I mean!".

21 **GLORIA:**

Gon - na do my toes, — gon - na do my nails,

Detailed description: This block contains the first line of music for the character Gloria. It starts at measure 21. The melody is written on a treble clef staff with a key signature of three flats (Bb, Eb, and Ab). The lyrics are "Gon - na do my toes, — gon - na do my nails,".

23

— a lit-tle make - up nev-er fails. — A girl should al -

Detailed description: This block contains the second line of music for Gloria. It starts at measure 23. The melody continues on the same treble clef staff and key signature. The lyrics are "— a lit-tle make - up nev-er fails. — A girl should al -".

26

- ways look her best — when she's this blessed.

Detailed description: This block contains the third line of music for Gloria. It starts at measure 26. The melody continues on the same treble clef staff and key signature. The lyrics are "- ways look her best — when she's this blessed.".

29 **MELMAN:**

Try-in' to drag my bo - dy out of bed.

31

— I can't do the show — with this ach - ing head.

Poco rit.

33

— May-be I should see the doc in - stead...

ALEX: GUYS! It's ten o'clock. It's showtime!

(The ZOO GUESTS gather to see the ANIMALS. The ZOOKEEPERS serve as guides and guards.)

Fanfare

36

ALL:
It's

38

show-time... — show-time... — show-time... —

ZOOKEEPER ZELDA:
Welcome to the Central Park Zoo!

Faster

41

at the Cen - tral Park Zoo!

ZOOKEEPER ZEKE: Featuring more than one hundred and fifty species from around the world!

(ZOOKEEPER ZEKE:)

43 **4**

It's Show-time!

ZOOKEEPER ZOE: Why not start your adventure in our African Savanna section, and say hello to Marty, the Zebra!
(Lights come up on MARTY.)

Funky

49 **4 ZOOKEEPERS:**

Crack-a-lack-in', He's so Crack-a-lack-in'

55

Crack-a - lack - in', He's so crack-a - lack - in'

MARTY: Gather 'round, people, gather 'round! Marty the Zebra is in the hizzy! Live and in beautiful black and white!

(MARTY:)
(rapped)

57 **3**

My name is

61

Mar - ty, _____ and I'm a ze - bra. _____ I ain't a

62

horse and I ain't no Lib - ra. I real - ly

63

know how to put on a show. Give me a

(MARTY:) Yeah! You don't see THAT on Animal Planet!

64

groove and watch me go... Look out!

4

ZOOKEEPERS,
ZOO GUESTS:

MARTY: Crack-a-lackin'!

69

Crack-a-lack-in', He's so Crack-a-lack-in'

71

Crack-a-lack-in', He's so crack-a-lack-in'

ZOOKEEPER ZEKE: Wanna see the third largest land animal on Earth? Visit Gloria the Hippo! (*GLORIA enters.*)
GLORIA: Haaaaay!

Slightly slower and funky

73 3 **ZOOKEEPER ZELDA:**

She's a

77

hip hip hip-po, she's round down - town, she shakes a

79

hip hip when she walks, it makes this sound..It goes:

GLORIA:

81

Boom! Boom!

Boom! Boom!

**ZOOKEEPER
ZELDA:**

Boom! Boom! It goes...

84 (GLORIA:)

I'm a hip hip hip-po. Yeah, I'm a

ZOOKEEPERS,
ZOO GUESTS:

Boom! Boom! Boom! Boom!

(GLORIA:) Bye babies!

87

hip hip hip - po.

Boom! Boom!

ZOOKEEPER ZEKE: Attention patrons. The giraffe exhibit is now closed. (The ZOO GUESTS groan.) Please make sure our giraffe, Melman, feels better by allowing him his privacy.

Reggae 4

89


(ZOOKEEPER ZEKE:) We apologize for any inconvenience. (Lights up on MELMAN.)


3 MELMAN:

93

I

A tempo

97  had to call in sick to - day. I

100  took a blood test and an x - ray. On my

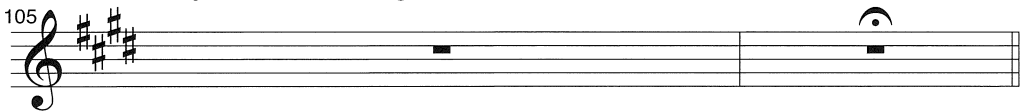
Poco rit.

102  back I found an-oth-er spot. I'm not feel-ing so hot.

ZOOKEEPER ZOE: Stop by and visit our Antarctica exhibit, and say hello to our cute and cuddly penguins. *(The PENGUINS waddle in and stand in line. They are blocking KOWALSKI who is standing behind them.)*
ZOO GUESTS: Awww.

SKIPPER: Just smile and wave, boys. Smile and wave.

Freely, under dialogue

105 

(SKIPPER:) Kowalski! Progress report!

(KOWALSKI pops his head up.)

KOWALSKI: We're only five hundred feet from the main sewer line.

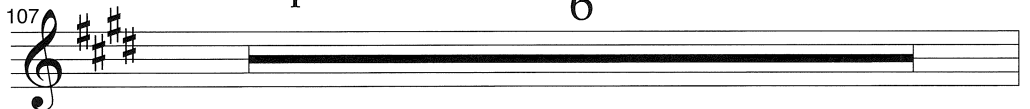
SKIPPER: And the bad news?

KOWALSKI: I don't think our shovel can take much more.

(He holds up an oversized plastic spoon.)

Mission Impossible

6

107 

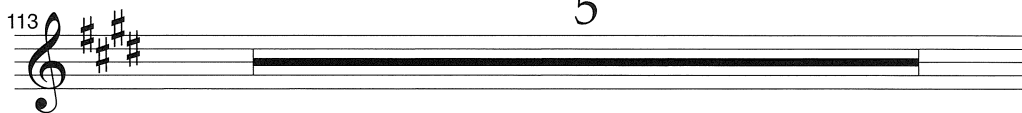
SKIPPER: Today we quit this dump, you understand? Now keep digging!

PRIVATE: And me, Skipper?

SKIPPER: As you were, Private. Just keep looking cute and cuddly. Now, where are we goin' boys?

5

113



**ALL
PENGUINS:**

SKIPPER: Keep diggin' son!

118



We're go - in' back where we be - long.

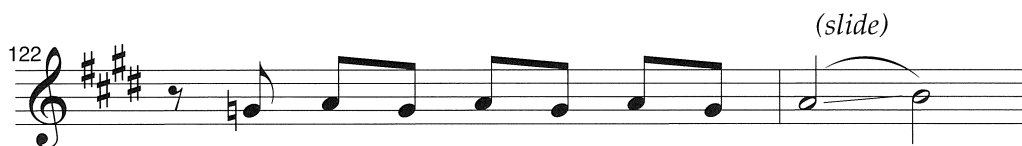
SKIPPER: Just smile and wave.

120



We're go - in' back where we be - long.

122



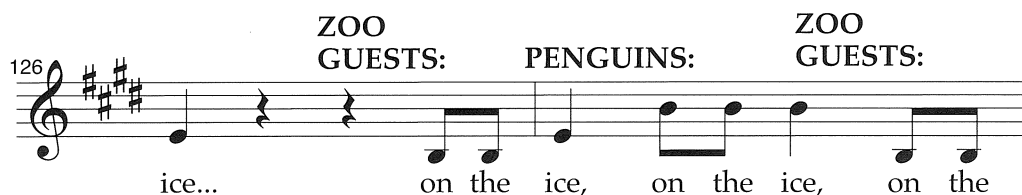
We're bust - in' out of here by dawn. —

124



We're go - in' back where we be - long. On the

126



ice... on the ice, on the ice, on the

ZOOKEEPER ZELDA: And now, ladies and gentlemen, children of all ages, the Central Park Zoo is proud to present... The King of New York City... **ALEX THE LION!**

PENGUINS: **ZOO GUESTS:**

128

ice, on the ice, on the ice.

(ALEX and the LIONESSES enter.)

Elvis Fanfare **ALEX:**

131

5

I'm the King

Double time feel

(ALEX:)

137

of New York Ci - ty.

LIONESSES:

He's the King. Doo doo doo doo

(ALEX:)

139

I got the grace and I got the style. I'm

(ALEX:)

141

wild _____ such a groo - vy kit-ty.

LIONESSES:

Wild _____ Such a groo - vy

143

I'm the King _____ of New York Ci-ty!___

kit-ty. King _____

(ALEX:) Central Park, what time is it?

(ALEX:)

146

Roar!

ALL:

It's Show-time!

It's Show-time!

150

Roar!!! ROOAARR!!!

It's Show - time!

154

(ALL:)

At the Cent - ral Park Zoo!

ALEX

Thank you! You're a great crowd! Thank you very much. Hey, check out my website. Twenty-four hour Alex cam!

(#2 – **SHOWTIME (PLAYOFF)** begins.)

(The ZOO GUESTS cheer and then move to watch either GLORIA or the LIONESSES. MARTY is left alone.)

MARTY

Yep, show's over folks. Thanks for coming. I'll be here all week! In fact, I'll be here for my whole life, three hundred sixty-five days a year, including Christmas, Chanukkah, Halloween and Kwanzaa...

(#3 – **PENGUIN UNDERSCORE 1** begins. The PENGUINS slowly waddle across in front of the stage trying to be nonchalant. They have reached the edge of the stage and are standing near MARTY.)

Hey, you in the tux!

SKIPPER

Great Scott! We've been spotted!

(The PENGUINS freeze.)

MARTY

What the heck are you guys doing?

(SKIPPER unfreezes and looks at MARTY.)

SKIPPER

(to the PENGUINS)

At ease.

(The PENGUINS unfreeze except for PRIVATE, who stays frozen.)

Can you keep a secret, my monochromatic friend? We're going to Antarctica!

MARTY

Ant-hootica?

KOWALSKI

Do you ever see any penguins running free around New York City?

RICO

We don't belong here. It's just not natural.

SKIPPER

This is all some kind of bizarre conspiracy. We're going to the wide open spaces of Antarctica. To the wild! Move!

(The PENGUINS begin to quickly move offstage.)

MARTY

The wild?

SKIPPER

You never saw us here. Comprende?

(SKIPPER starts to leave when he notices PRIVATE is still frozen. SKIPPER crosses to PRIVATE and pushes him offstage.)

MARTY

Yeah. Sure. I never saw anything but I sure would like to!

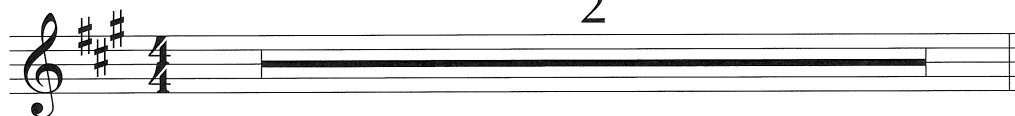
(#4 – WILD AND FREE begins.)

WILD AND FREE

(MARTY:) I know there's got to be more than just this zoo.

Gently flowing

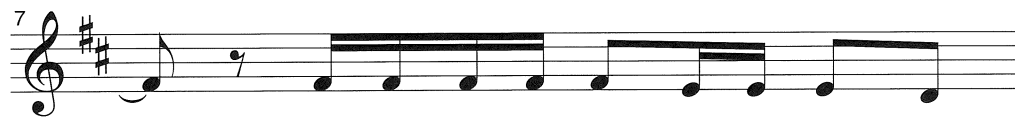
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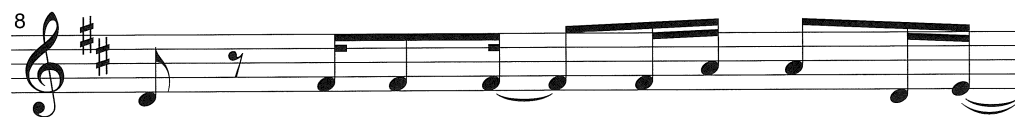
Out in the wide o-pen spa - ces, — where the land



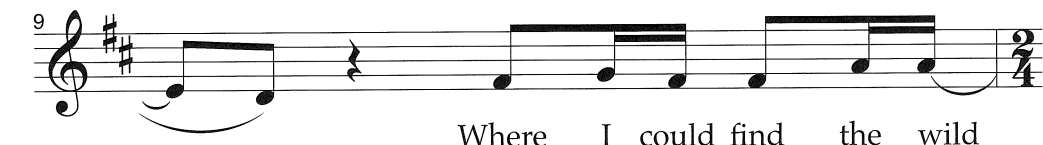
— seems to go — on for - ev - er... Out there...



— I could run as far as the eye could



see. Liv - ing where I was meant to be —



Where I could find the wild

10

in me. If I could be

(The ZOOKEEPERS and ZOO GUESTS sing along quietly without looking at MARTY.)

A tempo

(MARTY:)

12

free If I could be free Run-nin' wild

**ZOOKEEPERS,
ZOO GUESTS:**

In the wild In the wild

(MARTY:) Runnin' wild! Wow!
Where I could be... wild and free!
Wild and free, imagine that!

Steady double time feel 3

14

Run-nin' wild

(MARTY's daydream comes to life as the ZOOKEEPERS and ZOO GUESTS turn around and join his fantasy.)

(MARTY:)

19

I know it can't be too far a - way

20 *(shouted)*

— but ev - 'ry - one — wants to make me

21

stay. I got - ta keep reach - in' for

22 **(MARTY:)**

— that place. ————— Where I could be

**ZOOKEEPERS,
ZOO GUESTS:**

Ah! —

24

free. Where I could be free. Run-nin' wild.

In the wild In the wild

26

Run-nin' wild. Come on! You could

In the wild In the wild. Come on! You could

28

graze all day, count the stars at night. gal - lop

graze all day, count the stars at night. gal - lop

29

fields of green 'til you're out - ta sight. Tra - vel

fields of green 'til you're out - ta sight. Tra - vel

30

an - y - where you would-n't have a care.

an - y - where you would-n't have a care.

31

— No! If I could be free Yeah, if I could be

— In the wild —

33

free Oh, if I could be

In the wild —

34

free — If I could be

In the wild —

35

free Run - ning in the

In the wild — Run - ning in the

36

wild. Oh! Run - nin' in the

wild. Run - nin' in the

37

wild. Yeah! Run - nin' in the

wild. Yeah! Run - nin' in the

*(The daydream world comes to an end.
The ZOOKEEPERS and ZOO GUESTS
have suddenly turned around and exited.)*

38

Slower

wild. Yeah! Yeah! Run - nin' in the wild.

wild. Yeah! Yeah! Run - nin' in the wild.

Slow and Gentle

40

(MARTY:)

I could run as far as the eye could

Poco rit.

41

see liv - ing where I was meant to be. ___

(ALEX pops onstage.)

ALEX

Surprise!

MARTY

Aaaagh! Alex, don't interrupt me when I'm daydreaming.
When the zebra's in the zone, leave 'em alone.

ALEX

C'mon, Marty! Can't a guy drop by to see his best friend? His best buddy? Say hi? Maybe even say, oh I don't know...

(GLORIA, MELMAN, the LIONESSES and MASON the Chimpanzee enter with a cake.)

GLORIA, MELMAN, LIONESSES, MASON

Happy birthday!!!

MARTY

Aw, you guys...

(The group recites their clearly planned birthday greeting.)

GLORIA

Happy birthday Marty! We made you something sweet.

ALEX

It's covered in frosting and it's so good to eat.

MELMAN

Ooh, it's your tenth birthday, this party is for you.

GLORIA, MELMAN, LIONESSES

Because you act like a monkey and you smell like one too!

MASON

Smell like a monkey?! I say! Stop perpetuating that loathsome stereotype! Uncivilized barbarians!

(MASON screeches like a monkey and exits.)

MARTY

I can't believe you remembered.

ALEX

Ten years old! A decade! Double digits! The big One-O!

GLORIA

Let's go! Make a wish, babycakes.

(MARTY closes his eyes and blows out the candles.)

ALEX

What'd ya wish for?

MARTY

Nope! I can't tell ya that. It's bad luck.

GLORIA

C'mon, tell.

MARTY

You want some bad luck?

(The ZOOSTERS and LIONESSES gang up on MARTY and all speak at the same time.)

GLORIA

Oh, for crying out loud, Marty. Would you just tell us? Tell us.

LIONESSES

Oh, Marty. It's us. You can tell us.

MELMAN

C'mon! Tell us!

ALEX

C'mon it's one wish. Tell us your wish.

MARTY

(stops them)

Okay! I wished I could go to the wild!

ZOOSTERS, LIONESSES

The wild?!

ALEX

Are you nuts? That is the worst idea I've ever heard.

MELMAN

It's unsanitary.

MARTY

C'mon. Just imagine going back to nature. Clean air, wide open spaces...

GLORIA

I hear they have wide open spaces in Connecticut.

MARTY

Connecticut?

LIONESS #1

Sure. I think you can take a train there.

MELMAN

I wouldn't take the trains in this city. People are animals.

MARTY

But one could take the train... ? Just hypothetically.

(ALEX holds up a thick, juicy cut of steak.)

ALEX

You're not gonna find any of this in the wild. Steak is a highly refined... type of food... thing. That you do not find in the wild.

MARTY

You ever thought there might be more to life than steak, Alex?

ALEX

(comforting the steak)

He didn't mean that, baby. No, no, no.

MARTY

Doesn't it bother you guys that you don't know anything about life outside the zoo?

ZOOSTERS, LIONESSES

(except MARTY)

Nuh-uh. No. Nope.

MARTY

Well, thanks for the party, guys. It was really great. Really.

(MARTY walks away from the group.)

MELMAN

What's eating him?

GLORIA

(to ALEX)

Maybe you should talk to him, Alex. Cheer him up.

(yells to MARTY)

'Night, Marty!

LIONESSES

Goodnight, Marty! Happy birthday. (etc.)

MELMAN

Don't let the bedbugs bite! Seriously. There's an outbreak.

(GLORIA, MELMAN and the LIONESSES exit.)

ALEX

Marty! Buddy! Everyone has days when they think the grass might be greener somewhere else.

MARTY

Alex, look at me. I'm ten years old, my life is half over. I don't even know if I'm black with white stripes or white with black stripes.

ALEX

So, you're having a mid-life crisis. I'm here for you, pal. I always am, aren't I?

MARTY

Sure.

ALEX

Then, cheer up! What are you gonna do? Just go running off to the wild by yourself?

MARTY

No.

ALEX

Good.

MARTY

You and me, let's go!

ALEX

What?

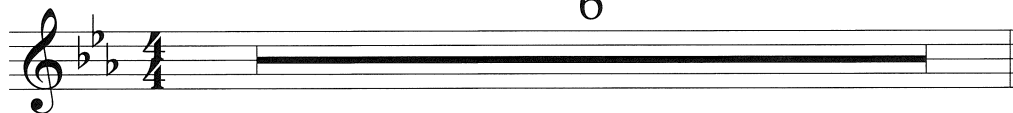
(#5 – BEST FRIENDS begins.)

BEST FRIENDS

MARTY: The wild! We can be back by morning.
No one will even know. Whaddaya say?
ALEX: You know what I say, Marty?

Light and bouncy

6



Ain't noth-in' in the world that could tear us a - part,

MARTY:
Aw, don't do that.



— You're my friend.— Ain't noth-in' in the



un - i - verse that could come in be - tween us.—



If you're in a rut, I will pick you up



— and bring you back — to who you are.



— Yeah! Come on, Mar - ty!

MARTY, ALEX:



An - y - thing that you need, — I'm here for ya.



— Where - ev - er I need to be. — I'm there for ya.



— Un - con - di - tion - al, ev - en if it ain't cool,



— I'm there when you need — me.



Need a should-er to cry ___ on, ___ It's here for ya.



___ Need a friend to re-ly ___ on, ___ I'm there for ya.



___ Un-con-di-tion-al, I know you know you're my bud-



- dy, ___ and you're my best - est

MASON: Quiet, you fools! We're not all nocturnal, you know!
(MASON exits in a huff.)

(MASON enters.)

3



friend.


MARTY, ALEX:





p An-y-thing that you need, ___ I'm here for ya.


43 
 — Where-ev - er I need to be. — I'm there for ya.

45 
 Un-con-di-tion-al, I know you know you're my bud-

47 
 - dy, — and you're my best - est

49 
 friend. Yeah! You're my best - est

51 
 friend. — I know you know you're my

53 
 best - est friend. —

ALEX

Feel better now? No more crazy “wild” talk?

MARTY

Naw, I’m good. Thanks a lot, Alex.

ALEX

No problem! G’night, Marty! And happy birthday.

(ALEX exits. MARTY watches him leave and then looks off toward the exit.)

MARTY

Goodnight Alex! Sorry, buddy ol’ pal... but I got me a train to catch!

(MARTY runs off to the train in the opposite direction as ALEX re-enters.)

ALEX

Hey, Marty, I was just thinking... Marty? Oh no. Maarrrrtyyyy!

SCENE TWO – New York City Street/Subway Station

(#6 – NEWS UNDERSCORE begins. The streets of New York City come to life as a CAMERAMAN is shooting a live report hosted by CANDY HAMMERNOSE.)

CANDY HAMMERNOSE

This is “The Evening Action News” with Candy Hammernose... the nose for news. We take you live to Times Square where witnesses here say a zebra has been seen roaming the streets. Now it’s time for an eye witness interview.

(to the PASSERBY)

Ma’am, what did the zebra look like?

PASSERBY

Well, it had four legs, and it looked like it was...

(As the PASSERBY starts to speak, CANDY stops her. Someone is speaking to her through her earpiece.)

CANDY HAMMERNOSE

Wait a minute... this breaking news just in. We are now learning that three more animals have escaped from the Central Park Zoo. Officials say...

(CANDY HAMMERNOSE)

(listens again)

... a hippo, giraffe and a lion are currently on the loose. Is this the end of civilization as we know it? Are animals now in control of the New York City subway system? Tune in at eleven for more on this Subway Zoomageddon.

CAMERAMAN

We're clear.

(The NEW YORKERS scream and exit, as do CANDY and the CAMERAMAN while GLORIA, ALEX and MELMAN enter. ALEX is carrying a subway map.)

GLORIA

I just mentioned Connecticut! I didn't think he'd run away!

ALEX

I can't read this thing. Which one of these trains goes to Connecticut?

MELMAN

You know, maybe we should go back to the zoo and let the people handle it.

GLORIA

Will you stop being such a yellow-bellied scaredypants? C'mon! Alex, let's go!

MELMAN

Hey, I can't help being yellow, you know. Unless it's jaundice...

ALEX

Melman, if we tell the people that Marty's escaped, they'll be really mad and transfer him to another zoo for good. You don't bite the hand that feeds you!

GLORIA

Mm-hm. I know that's right.

ALEX

We gotta bring him back and stop him from making the biggest mistake of his life. I'm gonna ask for directions.

(ALEX approaches the NEWSPAPER MAN.)

Roar.

NEWSPAPER MAN

Aaagghhhh!

(The NEWSPAPER MAN screams and runs off.)

ALEX

What did I say?

GLORIA

I guess they don't speak the language.

MELMAN

Tourists.

ALEX

I'll speak slower.

(ALEX approaches the OLD LADY.)

Rooooo...aaaaaarrrrr.

OLD LADY

Take that!

(The OLD LADY stomps on his foot and hits him in the rear with her purse. Just then the PENGUINS enter, sneaking across the stage.)

ALEX

Ow! Ow! Lady, would you please, ow!

OLD LADY

You're a bad kitty! Bad kitty!

ALEX

Argh! Lady, what is wrong with you?

OLD LADY

You're a bad kitty! Bad kitty!

(#7 – PENGUIN UNDERSCORE 2 begins.)

(GLORIA and MELMAN cross to protect ALEX.)

(MARTY enters and runs into the PENGUINS, who MARTY mistakes for nuns.)

MARTY

Excuse me, Sister. Where can I catch a train to Connecticut?

SKIPPER

How should I know, horse-face? Now scam!

MARTY

Hey, don't I know you from somewhere?

SKIPPER

I've never seen you before in my life. Now beat it, Stripes!

GLORIA

There's Marty! Alex, come on!

(GLORIA runs to MARTY, followed by MELMAN and ALEX. The PENGUINS switch directions to escape. GLORIA grabs MARTY.)

I got him.

MELMAN

She's got him! She's got him!

MARTY

Yeah, yeah, you got me, you got me already! What are you guys doing here?!

GLORIA

We were so worried about you!

ALEX

You scared the heck out of us!

MARTY

I'm fine. Look at me, I'm fine.

ALEX

How could you do this to us, Marty?! I thought we were your friends!

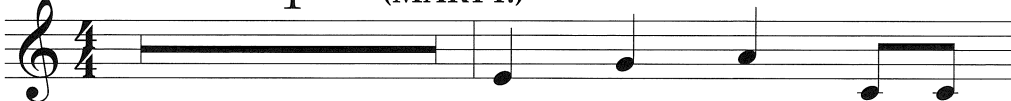
(#8 – RELAX, BE COOL, CHILL OUT begins.)

RELAX, BE COOL, CHILL OUT

MARTY: What's the big deal? I was coming back in the morning... C'mon, chill out!

Steady groove

4 (MARTY:)



Why you all rain - in'

6




down on my scene? It's just a lit - tle break in

8



my rou - tine. _ You just might en - joy it. Take a

10



mo - ment to breathe it in. _ _ _ It - 'll


(The PENGUINS sneak across the back of the stage.)

12



help if you sing... _ _ _ Re - lax, _ _ _ be cool,

14



_ _ _ chill out. _ _ _ No, you

16

don't need to shout. Re - lax, _____ be cool,

(Two POLICE OFFICERS enter and stand on each side of the ANIMALS.) MELMAN: Uh oh.

18

_____ chill out. _____

POLICE OFFICER # 1, POLICE OFFICER # 2: Freeze, you animals!
SKIPPER: We've been ratted out, boys! Cute and cuddly, everyone.
 Cute and cuddly.
ALEX: (to the POLICE OFFICERS) Hey, how ya doin'? Listen,
 everything's cool.

8

21

(ALEX:)

29

Mis - ter Of - fi - cer, you'll have to ex - cuse.

**ALEX, GLORIA,
 MELMAN:**

31

Our bud - dy, Mar - ty's just a lit - tle con - fused. _____

33 **ANIMALS:**

This sit - u - a - tion's been heav - i - ly o - ver - blown.

35

— Sir, we're just on our way home. So re - lax,

37

— be cool, — chill out. — We did-n't

40

mean to shout. Re-lax, — be cool, — chill out.

(The OLD LADY enters and starts to hit ALEX again with her purse.)

43

—

OLD LADY: Bad kitty. Bad kitty.

ALEX: Would you give a guy a break?

(The POLICE OFFICERS use this distraction to silently speak into their walkie-talkies and call for backup. ALEX gets away from the OLD LADY and joins the ZOOSTERS who are with the PENGUINS.)

4

45

MARTY: What do we do now?

SKIPPER: I say we make a waddle for it! Into the subway!!!


(The ANIMALS move toward the subway car door.)

SUBWAY ANNOUNCER: Attention passengers, due to wild animal rampage, all trains are no longer running. Thank you for riding with the MTA.


(The ANIMALS look around in fear. They are nervous.)

ALEX: Okay, everybody. Just stay calm.

49 9




58 **ALL ANIMALS:**



Re - lax, ___ be cool, ___ chill out.

(As the ANIMALS are working to calm themselves, ANIMAL CONTROL OFFICERS sneak up to them with oversized, comical syringes.)

61




___ We can work it out. ___ Re - lax,

(MARTY notices them right before the ANIMALS are all given a shot.)

ALEX: ANIMAL CONTROL!!!

63 **MARTY:** *(shouted)* 2



___ be cool... ___ Look out!

(The ANIMAL CONTROL OFFICERS give the ZOOSTERS and PENGUINS the shot. They begin to fall asleep.)

ALEX

Whoooooa. I feel really...

(#9 – GRAND CENTRAL begins.)

GRAND CENTRAL

(ALEX:) Weeeeeiiiiirrrrd.

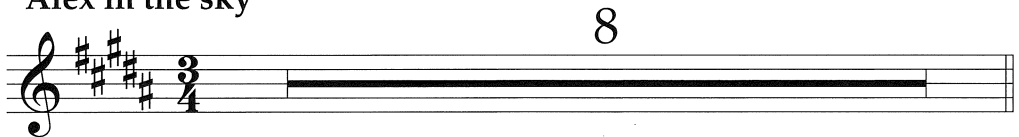
MELMAN: What's happening...?

GLORIA: Guys?

ALEX: Relax... Be cool...

(Everyone moves in slow motion as the ANIMALS fully begin to feel the effect of the tranquilizer that is putting them to sleep.)

Alex in the sky



ANIMALS:



25

So far a - way...

29

Float - ing a - way. —

33

All in a lem - on - lime dream of

37

cream through can - dy land... Come and

41

fly with me... —

45

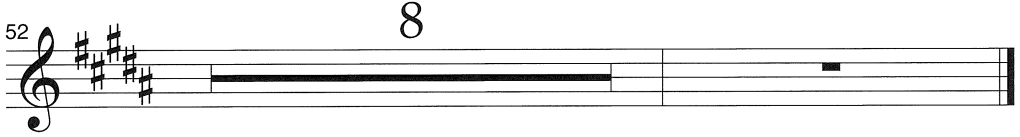
Ah ah ah ah

49
Faster

ah ah ah

(The ANIMALS all fall asleep. The lights dim.)

(We hear the sound of ocean waves and a large ship's horn.)



(Lights out as music slowly fades.)

SCENE THREE – The Boat to Africa

(Lights up on the ZOOSTERS, PENGUINS and MASON, each in separate crates. The SHIP'S CAPTAIN stands at a ship's wheel.)

ALEX

Uhhh... Where am I? It's so dark. What the... ? I'm in a box. Oh, no. No! No! No! Not the box! No!

MARTY

Alex?! Alex, are you there?

ALEX

Marty?!

MARTY

Yeah! Talk to me buddy! Are you okay?

ALEX

This doesn't look good, Marty.

GLORIA

Alex? Marty? Is that you?

MARTY, ALEX

Gloria!

MELMAN

(talking in his sleep)

Zzzzzzzzz... Giraffe, giraffe.

GLORIA

Melman! Wake up! Melman!

(MELMAN wakes up and yawns loudly.)

(GLORIA)

Are you okay, Melman?

MELMAN

Oh. Yeah, I'm fine. I often doze off while I'm getting a CAT scan.

ALEX

Melman, you're not getting a CAT scan.

MELMAN

Huh? Where are we?

ALEX

We're all in crates!

MARTY, MELMAN, GLORIA

Crates?!

ALEX

And why are we in crates, you may ask? Because we're being transferred, that's why! It's a zoo transfer!

MARTY, MELMAN, GLORIA

Zoo transfer?!

MELMAN

Oh, no. No, no, I can't be transferred. I have a dermatology appointment with Dr. Goldberg at two, acupuncture with Dr. Wu at three, and ear, nose and throat with Dr. Patel from four on!

(#10 – PENGUIN UNDERSCORE 3 begins. Focus switches to the PENGUINS and MASON, also stuck in crates, who are on another part of the stage.)

SKIPPER

Visuals! Report!

KOWALSKI

We're in a crate on a ship in the ocean, Skipper.

SKIPPER

Interesting.

(to MASON)

You! Higher mammal. Can you read?

MASON

(reading the shipping label on their crate)

Your crate says 'SHIP TO KENYA WILDLIFE PRESERVE, AFRICA.'
Congratulations.

SKIPPER

Africa? That ain't gonna fly! Rico! Break that lock.

RICO

Hie-ya!

(RICO karate-chops the lock, which falls off. The PENGUINS open the front of the crate and jump out onto the deck of the ship.)

PENGUINS

Hye! Hye! Hye! Hye!

SKIPPER

We're taking control of this rust bucket. Let's move to the bridge.

(The PENGUINS waddle over towards the SHIP'S CAPTAIN.)

MASON

Bon voyage, you formal-wearing fowl! Enjoy your little mutiny!

(The PENGUINS sneak up on the SHIP'S CAPTAIN.)

MELMAN

Uhhhh, these waves are making me nauseous... I'm allergic to seasick pills. Oh, brother. There's nothing worse than traveling in a crate. Ow! Splinter!

SHIP'S CAPTAIN

Oh, boy, I love the ocean... I really love my boat...

(The PENGUINS form a small pyramid behind the SHIP'S CAPTAIN with RICO on the top. RICO karate-chops the SHIP'S CAPTAIN on the neck.)

RICO

Hie-ya!

SHIP'S CAPTAIN

Ooff!

(The SHIP'S CAPTAIN falls. The PENGUINS surround him and move him offstage. There is a bit of scuffling around. The PENGUINS create another small pyramid, this time with SKIPPER on top directly behind the ship's wheel where the SHIP'S CAPTAIN was a moment ago. KOWALSKI opens a map and stands next to SKIPPER.)

SKIPPER

Status!

KOWALSKI

Judging from this map, we're either headed North or South. Or East. Or West.

SKIPPER

All right. Let's get this tin can turned around, boys! We'll be eating cold sushi by morning! Southward, ho!

*(#11 – **SOUTHWARD HO!** begins. SKIPPER spins the ship's wheel. All of the ANIMALS, including the ZOOSTERS in their crates, slide to the right.)*

PENGUINS, ZOOSTERS, MASON

Aaaaaaagh!

SKIPPER

Oops.

(SKIPPER spins the wheel again in the other direction and everyone slides to the left.)

PENGUINS, ZOOSTERS, MASON

Aaaaaaaaaaaaaaagh!

SKIPPER

(to the PENGUINS)

Hold on boys.

(SKIPPER spins the wheel again in the other direction, and everyone slides back even farther to the right. The PENGUINS are able to hold on, while the ZOOSTERS and MASON slide all the way offstage.)

ZOOSTERS, MASON

Aaaaaaaaaaaaaaaaaaaaaaaaaaaaaaggghhhh!!!

(There are sounds of crates crashing and falling into the ocean. The PENGUINS don't even notice. A large splashing noise is heard and water (blue fabric) is thrown onto the deck of the ship.)

SKIPPER

Sing it with gusto, boys!

*(#12 – **PENGUINS' SEA SHANTY** begins.)*

PENGUINS' SEA SHANTY

(SKIPPER:) All together now!

Ahoy, Matey

3

PENGUINS:

We're

6

go - in' back where we be - long. We're

10

go - in' back where we be - long. Where the

14

Rit.

(PRIVATE blows the ship's horn.)

wind blows cold and the birds are bold!

A tempo

Poco rit.

18

We're go - in' back where we be - long.

SKIPPER

To Antartica!

PENGUINS

To the ice!!

(#13 – PENGUINS' SEA SHANTY (PLAYOFF) begins.)

SCENE FOUR – The Beach of Madagascar

(Lights up on ALEX, alone on the beach in what appears to be a beautiful paradise.)

ALEX

I'm alive. Alive! I made it!

(looks around)

But I'm all alone. The sole survivor. Oh, my poor friends! I'm gonna miss their faces, their smiles, the sweet sound of their voices...

(MELMAN enters covered in seaweed.)

MELMAN

Aaaagh! Get this seaweed off of me! Somebody help me! Wooaah!

ALEX

Maybe not the voices so much.

MELMAN

Alex?!

ALEX

Melman! You survived!

MELMAN

Gloria!

ALEX

Uh... no, I'm Alex. Oh, boy. Head injury.

MELMAN

No, over there!

(GLORIA enters from the other side.)

ALEX

Gloria!

MELMAN

You're alive!

GLORIA

And we're here together safe and sound!

ALEX

What about Marty?

MELMAN

If we all made it, he's got to be around here somewhere.

GLORIA

And, um... Where exactly is here?

(They look around.)

MELMAN

San Diego.

GLORIA

San Diego?

MELMAN

White sandy beaches. Open enclosures. Cleverly simulated natural environment. It's gotta be that zoo in San Diego!

GLORIA

This is a zoo?

MELMAN

Of course! Complete with fake palm trees. Wow! They don't look very real.

ALEX

Oh, great, San Diego. Now I'll have to compete with that really cute whale with his smug little grin. I can't top that. I'm ruined. I'm outta show business. This is the worst day of my life.

(MARTY enters.)

MARTY

Cowabunga! Surf's up dudes!!!! There's a gnarly point break that is off the chi-zang! I could hang here! Oh, I could hang here!

ALEX

Oh, Marty! I'm so happy you're alive!

MARTY

I'm happy you're alive too, pal!

ALEX

And now I'm gonna kill you.

MARTY

Woah! Take it easy! Calm down! Twenty second time out!

ALEX

I am never talking to you again, Marty!

MARTY

Oh, c'mon. Do you really think I intentionally made all this happen?

ALEX

You abused the power of the birthday wish and brought this bad luck on all of us!

MELMAN

Yeah, why'd you tell us your wish, Marty?

GLORIA

You're not supposed to do that.

MARTY

This isn't bad luck. This is good luck! Look around. This place is beautiful! No fences, no schedules...

ALEX

No food... My stomach's growling and nobody's even come around to feed us. I mean, what do they expect us to eat in this dump?

MORT

(offstage)

Aaaaaah!!!!

(MORT runs onstage followed by LYNN, LEW, LEE and LARS.)

LYNN

The Foosa! The Foosa!

LEW

The Foosa! The Foosa are coming!

LEE

The Foosa! The Foosa!

LARS

The Foosa! The Foosa are attacking!

MORT

Aaaaaagh!

(The FOOSA crawl out of the jungle.)

ALL FOOSA

Foosa hungry. Foosa eat!

LYNN

(to the other LEMURS)

Save yourselves! Run for your life!

(The LEMURS throw MORT to the FOOSA.)

MORT

Noo! Nooo!

(LYNN, LEW, LARS and LEE run offstage. The ZOOSTERS watch, confused.)

GLORIA

What the heck is going on?

(The FOOSA enter searching for MORT.)

FOOSA LEADER

Foosa hungry.

ALL FOOSA

Foosa eat!

MELMAN

I'm not sure what we're watching. Is this performance art?

MARTY

They must be neighbors.

ALEX

Great, let's find out who's in charge around here.

GLORIA

Okay, but make a good impression. Smiles everyone.

ALEX

Relax, I got this.

(ALEX approaches the FOOSA. They are about to eat MORT but freeze when they see ALEX.)

Hi! Hey, how ya doin'? Listen, we just got in from New York. Are there any zoo officials anywhere? I'm Alex. You know, Alex the Lion? Perhaps you've heard of me? King of New York City?

(ALEX does his final pose from the opening number.)

Roar!!!

(The FOOSA run away scared.)

What happened?

MARTY

Maybe they're not fans.

(MORT whimpers.)

MELMAN

Aw, look. You scared the little one.

ALEX

What are you talking about? Children love me. Hiii theeereee!

MORT

Waaaaahhh!

MELMAN

Alex, you're traumatizing her!

GLORIA

Oh, poor little baby. Did that big, bad ol' puddy tat scare you?
Awww... Aren't you just the sweetest little thing?

(MORT giggles.)

MELMAN

They are so cute from a reasonable distance.

(The four LEMURS come out from hiding and rejoice around ALEX.)

LEW

You did it! You did it!

LEMURS

You saved us! Saved us!

ALEX

Hi! Yeah, sure. Nice to meet you... squirrels? Are they squirrels?

MELMAN

I think they're just really full-figured raccoons.

LYNN

You must come with us!

LEE

Meet the king!

MARTY

King of the full-figured raccoons?

LARS

King Julien the 13th!

ALEX

Hey, that sounds really awesome, but you know what? We're kinda on our way to...

(MAURICE enters.)

LEMURS

Maurice! It's Maurice!! *(etc.)*

LEE

(to the ZOOSTERS)

That's Maurice. He's King Julien's adviser and right-hand... lemur!

MELMAN

Oh... they're lemurs.

MAURICE

Welcome to Madagascar!!

GLORIA

Madagascar?

LEMURS

Madagascar!!

MAURICE

Ahem. Presenting, his Royal Highness, the illustrious King Julien the 13th... self-proclaimed Lord of the Lemurs, etc., etc., hooray everybody.

(KING JULIEN appears.)

KING JULIEN

Here I am. The King, the head of your honcho. Come out my little lemurs.

(#14 – WELCOME TO ME begins.)

WELCOME TO ME

(A group of additional LEMURS enter.)

(KING JULIEN:) Hello everyone and welcome to me.
I am the feature attraction here, the big cheese, you
know, the main event.

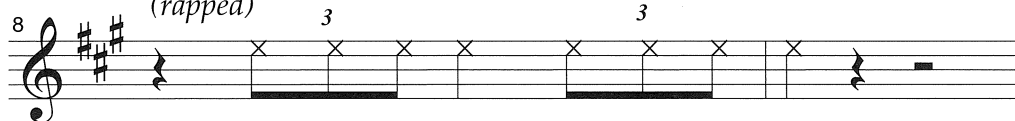
Island Groove

6



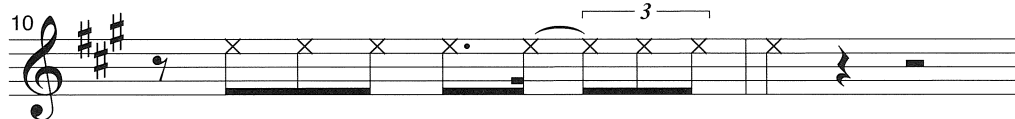
(KING JULIEN:)

(rapped)

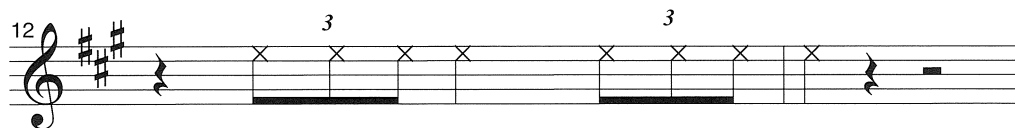


Wel-come to me, wel-come to me.

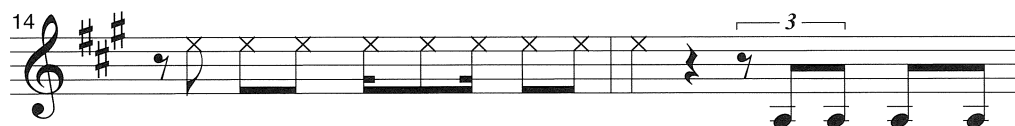
LEMURS: Oh, that's for sure.



I'm quite a find, Don't you a - gree?



Wel-come to me, won-der-ful me.



A fine ex - am-ple of roy-al - ty. I'm no bour-geoi-

LEMURS: No sir!



sie.

I am the king of ev - 'ry - thing I

18

see. My maj - es - ty it comes so nat - ur -

LEMURS: Yeah, yeah... they get it!

20

'ly. My nob - le - ness _ comes shin - ing through and

22

e - ven though _ my blood is blue, can you

23

Rit. (opt. 8va.)

guess what it is I like to do...?

(KING JULIEN)

You want to take a guess, you super-duper tall thing? You're going to love it!!!

(#15 – I LIKE TO MOVE IT *begins.*)

I LIKE TO MOVE IT

Bump in the rump

(KING JULIEN:)

I like to move it, move it.



I like to move it, move it. I like to move it, move it.



We like to... Move it!

KING JULIEN:



I like to move it, move it. She like to move it, move it.



He like to move it, move it. We like to... Move it!

KING JULIEN:



I like to move it, move it. She like to move it, move it.



He like to move it, move it. We like to... Move it!

LYNN: **LARS:**

Here in Mad-a-gas-car we get fun-ky we get loud. We can

LEE: **LEW:**

shake, shake, shake it. Move it up, move it down. So

KING JULIEN:

do it, There's noth-ing to it. Ev-en the

**KING JULIEN,
LEMUR SOLOISTS:**

Le-murs and Mau-rice can ba-ba - lu it. They take it

**(KING JULIEN,
LEMUR SOLOISTS:)**

low, low. They take it high, high. It feels so

OTHER LEMURS:

low, low high, high

28

good you can't de-ny Let's prove it! Move it!

Move it!

ALL:
(except ZOOSTERS)

30

Ev - 'ry - bo - dy up! Ev - 'ry - bo - dy jump!

31

Ev - 'ry - bo - dy bump an - y - bo - dy in the rump!

32

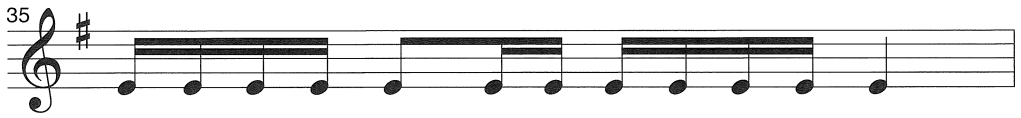
Ev - 'ry - bo - dy up! Ev - 'ry - bo - dy jump!

33

Ev - 'ry - bo - dy bump an - y - bo - dy in the rump!

34

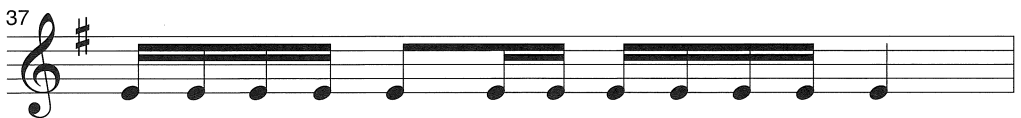
Ev - 'ry - bo - dy up! Ev - 'ry - bo - dy jump!



Ev - 'ry - bo - dy bump an - y - bo - dy in the rump!



Ev - 'ry - bo - dy up! Ev - 'ry - bo - dy jump!



Ev - 'ry - bo - dy bump an - y - bo - dy in the rump!

KING JULIEN:

(to GLORIA)

I like it!

GLORIA:

ALL:



Boom, boom!

I like to move it, move it.

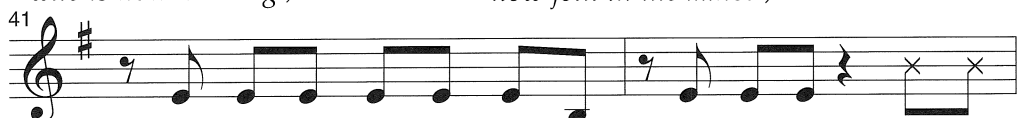
*(Everyone points to GLORIA,
who is now dancing.)*



She like to move it, move it.

*(Everyone points to MARTY,
who is now dancing.)*

*(ALEX and MELMAN
now join in the dance.)*



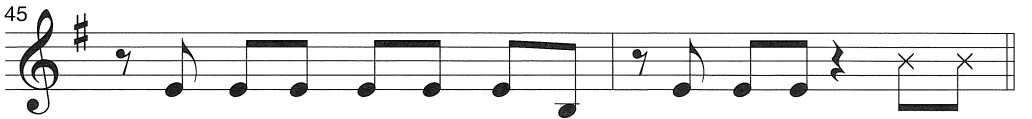
He like to move it, move it.

We like to... Move it!

43 (ALL:)



I like to move it, move it. She like to move it, move it.



He like to move it, move it. We like to... Move it!

ALL:
(except KING JULIEN)



f Oh oh oh oh whe oh oh oh whe oh whe



Oh oh oh oh whe oh oh oh whe oh whe

KING JULIEN: Everybody all over the world...
Original King Julien on ya case, man!



p Oh oh oh oh whe oh oh oh whe oh whe



Oh oh oh oh whe oh oh oh whe oh whe

KING JULIEN,
PART 1:

55

ff I like to move it, move it. She like to move it, move it.

PART 2:

ff Oh oh oh oh whe oh oh oh whe oh whe

57

ff He like to move it, move it. We like to... Move it!

ff Oh oh oh oh whe oh oh oh whe oh whe

59

ff I like to move it, move it. She like to move it, move it.

ff Oh oh oh oh whe oh oh oh whe oh whe

61

He like to move it, move it. We like to... Move it!

Oh oh oh oh whe oh Move it!

KING JULIEN

Welcome, you cavalcade of weirdos! Please feel free to bask in my glow.

MARTY

Uh. Okay.

KING JULIEN

We thank you for saving the insignificant life of Mort. Don't be rude, Mort, what do you say?

MORT

I just... I just want... I just want to say thank—

KING JULIEN

Oh, be quiet, Mort. You are so annoying! We also thank you with enormous gratitude for chasing away the Foosa.

(The LEMURS react in fear.)

Foosa.

(The LEMURS react in fear.)

GLORIA

The whoosa?

KING JULIEN

The Fo...

(Before the LEMURS react, KING JULIEN stops them with a look.)

...oosa.

MELMAN

What exactly is a Foosa?

KING JULIEN

The Foosa are catlike carnivorous animals native to Madagascar. They are always annoying us by trespassing, interrupting our parties and ripping our limbs off.

ALEX

Yeah. Sounds good. Look, we're just visiting until the ship comes back for us, so—

KING JULIEN

You must tell me... who the heck are you?

ALEX

I'm Alex. The Alex. And this is Marty, Melman and Gloria.

MAURICE

And just where did you giants come from?

ALEX

We're from New York.

KING JULIEN

All hail the New York giants!!

(The LEMURS cheer and gather around the ZOOSTERS while KING JULIEN pulls MAURICE aside.)

Maurice! I have a plan!

MAURICE

A plan?

KING JULIEN

We must make friends with the New York giants. Then, Mr. Alex will protect us, and we will be safe and never have to worry about the dreaded Foosa ever again! I thought of that. Yes! Me! I did!

MAURICE

I don't know... Something about Mr. Alex gives me the heebie-jeebies! All those teeth, sharp claws...

KING JULIEN

Maurice, why are you pooping on my party?

MAURICE

I'm just saying. What if he turns out to be even worse than the Foosa?

(A loud rumbling is heard.)

What was that?! What was that?!

ALEX

It was just my empty stomach.

KING JULIEN

Oh! Maurice! Please help some food into their fat mouths.

GLORIA

Finally! Food!

ALEX

Ahhh. I could go for a nice, thick, juicy—

(MAURICE presents them with a tray of seaweed-on-a-stick appetizers.)

MAURICE

Seaweed-on-a-stick! That's all we got.

GLORIA

Seaweed?

KING JULIEN

On a stick. But don't eat the stick. It tastes like stick.

MARTY

Mm-mm! That is good.

GLORIA

So good!

MELMAN

And organic.

ALEX

Yuuuuuugh!

(ALEX dry heaves a few times and wipes his tongue frantically with his paws.)

KING JULIEN

I think he likes it.

MAURICE

Care for some more?

ALEX

I'm gonna pass, thanks. Can we leave now?

MARTY

Alex, if the boat comes back, we'll hear it. Meanwhile, can't you just try to enjoy this place for what it is?

ALEX

Oh sure, easy for you to say! You can eat the stuff they serve around here! I am tired, I am starving, and I just want to go home, okay?

KING JULIEN

You need some sleep. Warm milk. Maybe a cookie.

GLORIA

Well, it has been a long day.

MELMAN

Yeah. My sciatica is acting up.

ALEX

Great. Let's go back to the beach.

KING JULIEN

Don't trouble your humongous heads about it. Tonight you will sleep here with us!

(to the LEMURS)

Take Mr. Alex to the comfiest patch of dirt we own! You're going to like this.

(The LEMURS lead him a few feet away and set him down on the ground.)

There! Luxurious dirt, isn't it? And to make you comfy-cozy, here's a little ditty my mommy used to lullabye to me—

(sings a capella)

GO TO SLEEPY SLEEP, SLEEPY BABY.

DON'T YOU CRY, DON'T YOU WHINE.

OR A FOOSA MIGHT HEAR YOU

AND TEAR OUT YOUR SPINE.

LEMURS

Ahhh.

KING JULIEN

Nighty night, angel. You other freaks can slumber here too.

MARTY, MELMAN, GLORIA

Yeah, goodnight. Okay, then... See you in the morning... *(etc.)*

(The LEMURS exit. MARTY, MELMAN and GLORIA curl up on the ground to go to sleep. ALEX reluctantly does the same.)

MARTY

Well, sweet dreams Madagascar. I sure do love your style.

(MARTY closes his eyes as the ZOOSTERS fall asleep.)

KING JULIEN

Maurice! Keep your eyeball on these freaks! They must not escape!

MAURICE

But—

KING JULIEN

Don't give me any of your "but!" If they escape, then my genius plan will fail! And I will become clinically depressed. Now, do it!

(KING JULIEN leaves, and MAURICE stands guard. ALEX begins to twitch and talk in his sleep.)

ALEX

A delicious rib eye...

(#16 – STEAK begins.)

STEAK

(ALEX:) Mmm... So tender and juicy...
If only I could have one bite...
There's only one thing I really want...
One thing I really need...

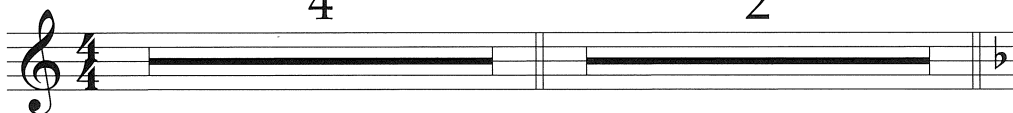
(ALEX:) I gotta have...
*(ALEX's dream comes to life.
Three LEAD SERVERS enter.)*

Freely, out of tempo

Laid back swing

4

2



(ALEX:)

7

steak. Gim - me, gim-me steak.

LEAD SERVERS:

Steak! _

10

Gim - me, gim-me, gim-me steak.

Steak! Steak! _____

(More SERVERS enter.)

13

ALEX:
Yeah!

(ALEX:)

15

I've got a love I must con-fess.

ALL SERVERS:

Oh...

17 (ALEX:)

My love for meat is what I pro-fess.

19

Don't wan - na put you in _____ dis - tress but I'm

21 (ALEX:)

hun - gry. — I got an ap - pe - tite for a

ALL SERVERS:

He's hun - gry. —

24

lush buf - fet. A port - er - house cooked

Oh, yeah.

26

an - y way. And on the side of my

We'll do it up!

28

break-fast toast_ I wan-na rump roast.

Oh! Aah -

31

I've tast-ed veg-gies from coast to coast.

oop! Aah -

33

Poco rit. A tempo

But let me tell you what I love the most.

oop!

36

Steak is what I crave.

Steak is what I crave. Doot doo doot doo

39

There ain't no way to sub - sti - tute. No

doot doot doo doot

41

pas - sion fruit can com - pare to

Ooh

43

ex - tra rare, on - ly steak!

Ooh Steak can sa - ti -

46

No crème bru - lee has that

ate. Doot doo doo doo doot doot doo doot

48 **Poco rit.**

— cach - et — or can re - place

Ooh —

50 **Slower**

a fi - let mig-non... or chat-eau - bri-and.

(*STEAKS enter.*)
 (ALEX:) Hey, how's it goin' fellas?!
 Lookin' lean and mean tonight!

52 **A tempo** 3 **STEAKS:**

Please

56

eat us. We're prime cuts — so don't

ALEX: Oh, yeah...

58

freeze us. We know you want us fresh!

60

Musical notation for measures 60-61, featuring a treble clef, a key signature of two flats, and a melody with eighth and quarter notes.

Mar - i-nade, ten - der-ize, add a lit - tle zest, but don't

62

Musical notation for measures 62-63, ending with a double bar line and repeat sign.

eat too fast so you can di - gest.

ALEX: I want some beef, and I want it now...
I don't eat pie, and I don't want cake...

A tempo 3 (**ALEX:**)

64

Musical notation for measure 64, featuring a treble clef, a key signature of two flats, and a triplet of eighth notes.

I want

+STEAKS:

68

Musical notation for measure 68, featuring a treble clef, a key signature of two flats, and a melody with quarter and eighth notes.

Steak!! That's what I crave.

SERVERS:

Musical notation for measure 68, featuring a treble clef, a key signature of two flats, and a melody with quarter and eighth notes.

Steak!! That's what I crave. Doot doo doot doo

71

Musical notation for measure 71, featuring a treble clef, a key signature of two flats, and a melody with quarter and eighth notes, including a triplet of eighth notes.

There ain't no way to sub - sti-tute. No

Musical notation for measure 71, featuring a treble clef, a key signature of two flats, and a melody with quarter and eighth notes.

doot doot doo doot

73

pas - sion fruit can com- pare to

Ooh

75

ex - tra rare, on-ly steak can sa - ti -

Ooh

Steak Can sa - ti -

78

ate. No crème bru-lee or cher-

ate. Doot doo doo doo doot doot doo doot

Poco rit.

80

- ry pie can sat - is - fy

Ooh

Slower

82 **ALEX:**

when I'm a-lone at night and I dream of my

84 **(ALEX:)**

steak. — "Slurp!"

(As the dream ends, ALEX is licking his lips and looking at MARTY, who stares at him in disbelief. MELMAN and GLORIA are sleeping nearby.)

(ALEX)

So sweet (*slurp*), so tender (*slurp*), so juicy (*slurp*)... with a little fat around the edges.

(ALEX wakes and realizes what he's doing. He quickly retracts his tongue and acts like he's counting stripes on MARTY's leg.)

...27, 28, 29, 30. Hm. 30 black and only 29 white. Looks like you're black with white stripes after all. Good night!

(ALEX lies down and pretends to snore. MARTY looks at him, dumbfounded.)

MARTY

What the heck was that all about?!

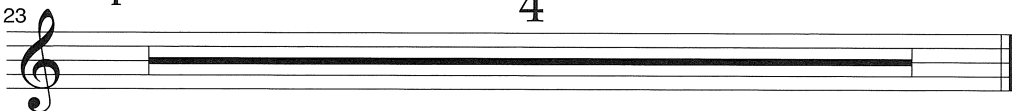
(MARTY goes back to sleep as the lights fade.)

SCENE FIVE – The Boat to Antarctica

(#17 – PENGUINS' SEA SHANTY (REPRISE) begins.)

(SKIPPER turns the wheel sharply to the left. The PENGUINS cheer through chattering teeth. Lights out on PENGUINS.)

A tempo 4

23 

SCENE SIX – Beautiful Watering Hole

(Lights up back in Madagascar at a beautiful watering hole. The ZOOSTERS are still asleep. KING JULIEN enters.)

KING JULIEN

Waking, waking! Rise and shining! Wake up, Mr. Alex! Wake up!

ALEX

Oh, is it morning already?

KING JULIEN

It's a special day! Look!

MELMAN

What's going on? Where are we?

KING JULIEN

Don't worry, freaks! While you were asleep, we simply took you to our little corner of heaven.

ALEX

Listen, we don't need your corner of anything, we just want to be rescued!

KING JULIEN

Trust me, my big-bottomed guests. You don't need rescuing when you're already home. Behold! Paradise!

(#18 – LIVING IN PARADISE begins.)

LIVING IN PARADISE

(The ZOOSTERS look around and find themselves at a beautiful watering hole overlooking an incredible vista. The scene looks exactly like Marty's mural back at the zoo.)

GLORIA: Marty, it's... It's...

MELMAN: Wow!

MARTY: It's exactly what I wished for when I blew out my birthday candles!

Freely 2 Pop Ballad 4

7 (MARTY:)

I just can't be - lieve what I see.

9

I'm fin - 'lly where I was meant to be.

11 Rit. (MARTY:) Whoa... this is it, man!

(MARTY:) The wild! It's my dream come true.
Look, Alex... come on, let's go! It's paradise, man!

13 Island Groove 5 ALL:

The



19 sun is shi - ning. There's no whin - ing. —



21 It's a par - ty all day and night. —

KING JULIEN:

GLORIA:



23 Here the food is plen-ti-ful. Keep this bel-ly plen-ty full.

MARTY:



25 It looks ex - act - ly like my mur - al back home. —

ALL:



27 — It's par - a - dise, par - a - dise.

MARTY:



30 Look at me, so wild and free. —



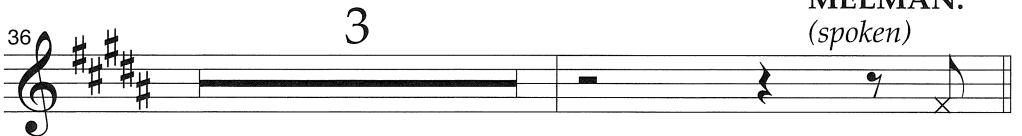
It's my dream come a - live. _____



Liv - in' in — par - a - dise.

MARTY: Come on, Alex. Give it a chance, man.
Look at Melman... he's crack-a-lackin' it!

MELMAN:
(spoken)



They

KING JULIEN:
(spoken)



sure love to pam-per. And we have no camp-ers.

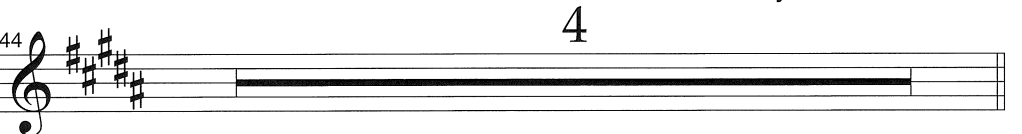


Catch a breeze un-der the skies of blue. _____

GLORIA: There's juicy berries.

ALEX: Yeah, but I need steak.

MARTY: Oh, come on, man. You'll love it here. Can't you see? It's...



ALL:
(except ALEX)

ALEX: I miss
home cooking.



par - a - dise, par - a - dise.

ALEX: I haven't
eaten in two days.



Look at me, so wild and free. —

ALEX: My blood sugar's low!



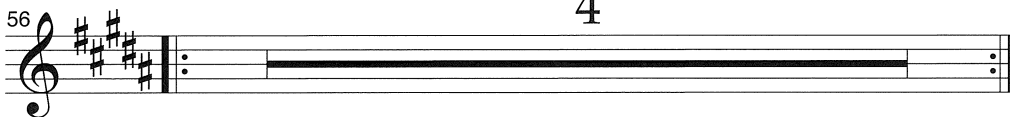
It's my dream come a - live. —



Liv - in' in — par - a - dise.

MARTY: Man, you are starting to bungle my jungle. You're taking the bongo out of my congo. There's no Havana left in my savanna! You're my best friend, man! I can't enjoy this without you. I know what you need. You need to get in touch with your "inner lion."

4



(MARTY:) Now, tell me...
who's the cat? Come on!

60 2 (MARTY:) (*rapped*)

Who's the cat? Who's the cat?

63 (MARTY:) ALL:

Who's the cat? Who's the cat? Who's the cat?

ALEX: (*rapped*)

I'm the cat.

65

Who's the cat? Who's the cat?

I'm the cat. I'm the cat.

67

Who's the cat? Do the roar, man. Do the roar!

I'm the cat.

69 (ALEX:) *(Everyone cheers.)*

ROAR!!!

70 ALL:

Par - a - dise, par - a - dise. — Liv-in' in par - a - dise.

72 (ALL:)

Who's the cat? Who's the cat?

ALEX:

I'm the cat! I'm the cat!

74 (ALL:)

Par - a - dise, par - a - dise. — Liv-in' in par - a - dise.

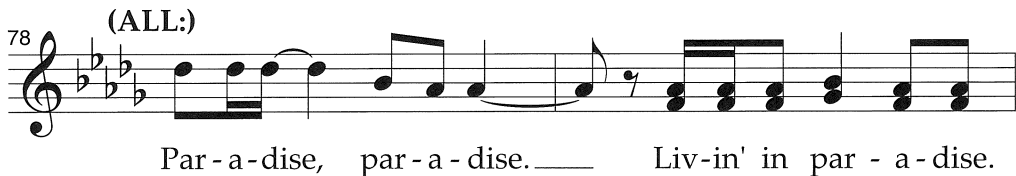
76 (ALL:)

Who's the cat? Who's the cat?

ALEX:

Hun-gry cat! Hun-gry cat!


78 (ALL:)



Par - a - dise, par - a - dise. ____ Liv-in' in par - a - dise.


(ALEX starts to see imaginary steaks floating all around him.)

80 (ALL:)



Who's the cat? Who's the cat?

(ALEX:)



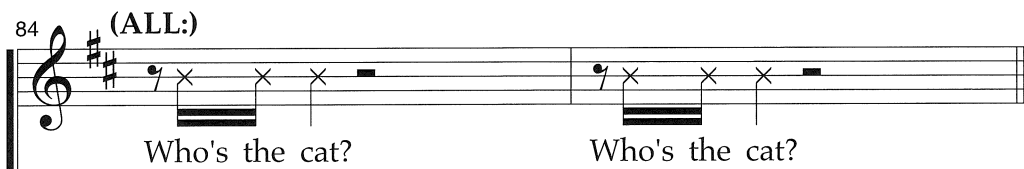
Cat want steak! Cat want steak!

82 (ALL:)



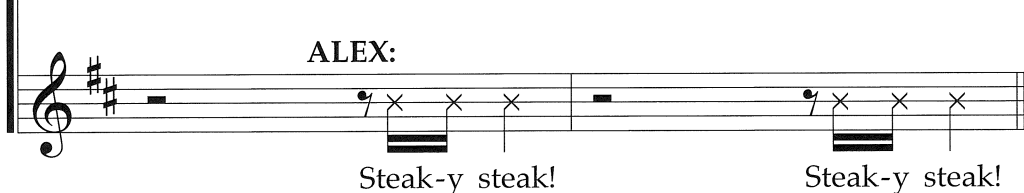
Par - a - dise, par - a - dise. ____ Liv-in' in par - a - dise.

84 (ALL:)



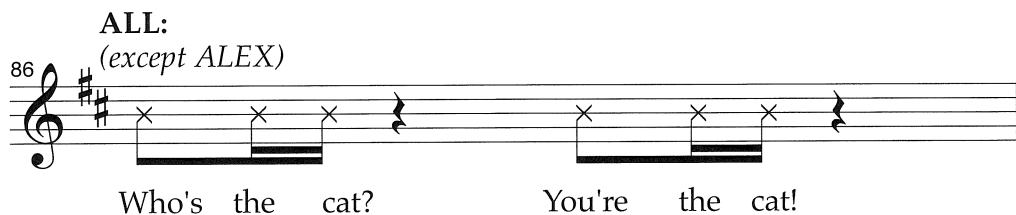
Who's the cat? Who's the cat?

ALEX:



Steak-y steak! Steak-y steak!

86 ALL:
(except ALEX)



Who's the cat? You're the cat!

87

Who's the cat? You're the cat! CHOMP!

ALEX:

(ALEX lunges toward one of the invisible steaks, taking a savage bite into MARTY's rear quarters.)

MARTY

Yaaaaaaaaaghhh! Excuse me. You're biting me!

ALEX

No, I'm not.

MARTY

Yes, you are!

GLORIA

Alex! What are you doing?

MARTY

You just bit me!

ALEX

No I didn't! Did I?

MELMAN

You kind of did.

MARTY

What the heck is wrong with you? Why'd you bite me?!

MAURICE

Because you are his dinner.

GLORIA, MELMAN

(overlapping each other)

What?! Excuse me?

KING JULIEN

Come, come, Maurice. What is a simple bite among friends? Here. Give me a nibble.

MAURICE

The party is over, Julien. Your brilliant plan has failed.

MARTY

What are you talking about?

MAURICE

I'm talking about the laws of nature! Your friend Alex here is hungry. And you look like a tasty treat. There's no use tryin' to change it. It's nature's plan.

(ALEX lunges toward MARTY. MARTY, GLORIA and MELMAN jump back in fear. ALEX realizes what he has done and hangs his head.)

KING JULIEN

Okee, dokee, Maurice. I admit it, the plan failed and all is lost. The Foosas will come back and gobble us with their mouths because we are all steak.

MORT

Waahhh!

MAURICE

Mr. Alex can't stay here. He belongs with his own kind... on the Foosa side of the island.

KING JULIEN

By the power invested in me by the Law of the Jungle, blah blah blah... Be gone!

MARTY

What? C'mon. This is ridiculous.

(to ALEX)

Do I look like steak to you?!

ALEX

Yeah.

MARTY

See, I told you I don't look like— Wait, wait. What'd you say?

ALEX

Oh, yeah... roar.

MARTY

Alex? It's me!

ALEX

Roar!!

(The LEMURS run off.)

MARTY

Don't you know me?

(Another huge lion's roar. KING JULIEN and MAURICE run off.)

ALEX

Rooar!! Aaaaahh. What am I doing? What is wrong with me? It's true. I'm a monster. I've got to get away from here. Goodbye, everybody.

(ALEX runs off, yelling back at MARTY.)

Marty, I'm so sorry...

GLORIA

He's headed off toward the Foosa territory.

MARTY

What have I done? This is all my fault. Now, because of me, we've lost Alex. Forever.

(#19 – SHIP'S HORN begins. A ship's horn blast is heard. The ZOOSTERS look in the direction of the horn.)

The boat's come back for us!!

GLORIA, MARTY, MELMAN

(overlapping each other)

Over here! Help!! Heeeeellp!!

GLORIA

Woohoo! It's coming to shore!

MARTY

You guys go meet the boat, and I'll go get Alex!

GLORIA

Whoa, hold on there. You can't go into that side of the island by yourself.

MELMAN

Yeah, it's covered with those creepy Foosa. Not to mention Alex...

MARTY

Look, I know Alex. Once he hears we're rescued, he'll snap out of it.

GLORIA

No. You are coming with us.

#20 – PENGUIN UNDERSCORE 4 begins.

(GLORIA and MELMAN head off. MARTY trails behind for a bit, then goes off in the other direction. SKIPPER enters.)

SKIPPER

Penguin Travel Diary, day one. I've just come ashore on a strange and intoxicatingly exotic island. In the spirit of Shackleton, Scott, Attenborough... and Sting, I will make extensive notes on the native flora and fauna. Private! What's your 10-20? Where are you?

(PRIVATE enters.)

PRIVATE

Over here, Skipper!

SKIPPER

Signal Kowalski and Rico and tell them to drop anchor.

PRIVATE

Aye aye, Skipper!

(PRIVATE begins to signal the ship with semaphore flags.)

GLORIA

Wait a minute. You guys were driving the boat? Where are the people?!

SKIPPER

We killed them and ate their livers.

(SKIPPER and PRIVATE laugh.)

Just kidding, doll, the people are fine. They're on a slow lifeboat to China. Hey! I know you two. Where's that psychotic lion and our monochromatic friend?

(MELMAN and GLORIA turn to find MARTY gone.)

MELMAN

Marty? Where'd he go? He was right behind us.

GLORIA

Oh no. He went back for Alex! He's gonna get himself killed! What are we gonna do?

MELMAN

What are we gonna do?

(beat)

I'll tell you what we're gonna do! We are going after him!

GLORIA

What?! But what about the Foosa?

MELMAN

Foosa, shmoosa! We're New Yorkers, aren't we?

SKIPPER

Forgedaboutit!

MELMAN

We can handle anything!

GLORIA, SKIPPER, PRIVATE

Yeah!

MELMAN

And we are not gonna sit around while our friend needs us!

GLORIA

Oh, Melman! You're acting so brave!

MELMAN

I know. I must be coming down with malaria.

GLORIA

Let's go after him before you start feeling better!

(GLORIA and MELMAN exit.)

SKIPPER

You hear that? Our monochromatic friend's in trouble! Looks like we have got a date with danger!

PRIVATE

Aye aye, Skipper!

(They start to exit. SKIPPER turns back to PRIVATE.)

SKIPPER

You... probably won't survive.

SCENE SEVEN – Scary Foosa Territory

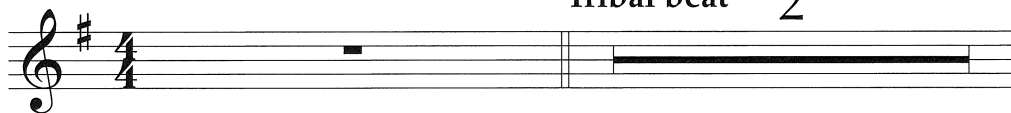
(#21 – FOOSA HUNGRY begins.)

FOOSA HUNGRY

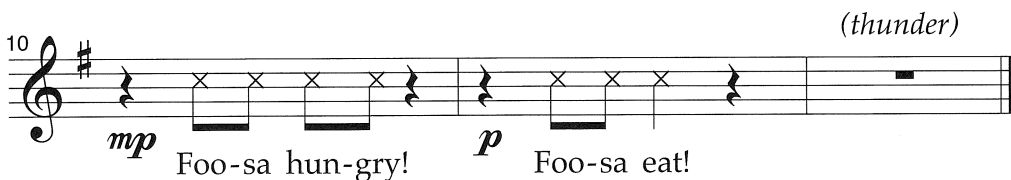
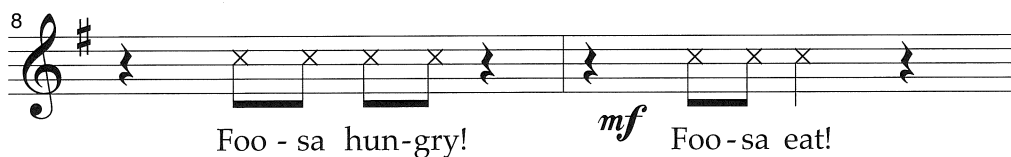
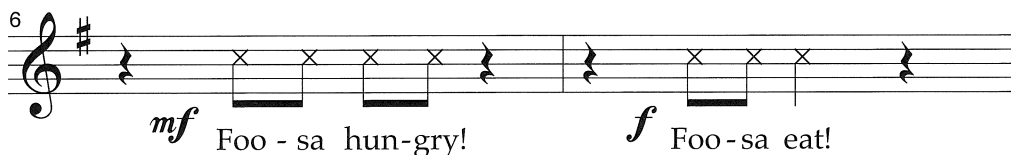
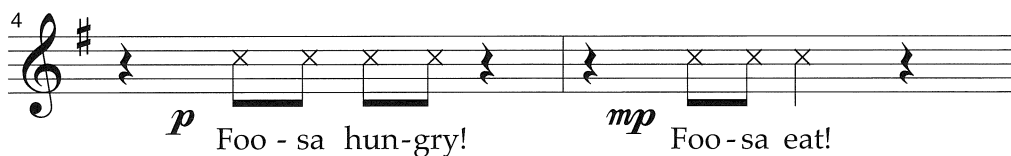
(PENGUINS exit. There is huge lightning and thunder.)

(The FOOSA enter and circle around the stage looking for food.)

Tribal beat 2



FOOSA: (with intensity)



(The FOOSA exit in one direction as MARTY enters from the other.)

MARTY

Alex?! Come out, Alex! Alex, the boat's here. We can go home!

(ALEX crawls out from behind a rock, where he has been hiding.)

ALEX

Hungry... Alex hungry...

MARTY

Alex! There you are!

ALEX

Marty? Go away, Marty. I don't want to hurt you.

MARTY

Snap out of it, Alex, the boat came back! We can get out of here. Go back to civilization. And everything will be just like it used to be.

(ALEX growls. #22 – THUNDER begins. MARTY jumps back.)

ALEX

We can't be friends! Nature doesn't want us to be friends, Marty. Now get out of here.

(ALEX retreats. We can still see him, however, as he wrestles with his instincts. MARTY starts to leave, then turns back, determined.)

MARTY

Alex. I ain't leavin' you.

(#23 – BEST FRIENDS (REPRISE) begins.)

BEST FRIENDS (REPRISE)

Freely

(MARTY:)



Ain't noth-in' in the world that could tear us a - part,

Light and bouncy


3



— You're my friend. Ain't noth-in' in the

Musical notation for measures 3 and 4. Measure 3 starts with a treble clef, a key signature of two sharps (F# and C#), and a 3-measure rest. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. Measure 4 continues with a quarter note B4, an eighth note A4, and a quarter note G4.

6



un - i - verse that could come, in be - tween us. —

Musical notation for measures 5 and 6. Measure 5 starts with a treble clef, a key signature of two sharps, and a 3-measure rest. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. Measure 6 continues with a quarter note B4, an eighth note A4, and a quarter note G4.

9



If you're in a rut, I will pick you up,

Musical notation for measures 7 and 8. Measure 7 starts with a treble clef, a key signature of two sharps, and a 3-measure rest. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. Measure 8 continues with a quarter note B4, an eighth note A4, and a quarter note G4.

11

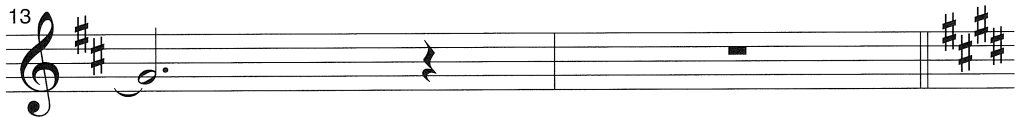


— and bring you back — to who you — are.

Musical notation for measures 9 and 10. Measure 9 starts with a treble clef, a key signature of two sharps, and a 3-measure rest. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. Measure 10 continues with a quarter note B4, an eighth note A4, and a quarter note G4.

(MARTY:) Come on, Alex. You remember!

13



—

Musical notation for measure 11. It starts with a treble clef, a key signature of two sharps, and a 3-measure rest. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The measure ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

(MARTY:)

15



An-y-thing that you need, — I'm here for ya.

Musical notation for measures 12 and 13. Measure 12 starts with a treble clef, a key signature of three sharps, and a 3-measure rest. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. Measure 13 continues with a quarter note B4, an eighth note A4, and a quarter note G4.

17

Where-ev - er I need to be,

(FOOSA enter and surround MARTY.)

18

I'm there for ya. — Un - con - di - tion - al,

20

I know you know you're my bud - dy, —

(MARTY notices the FOOSA.)

22

and you're my best - est...

(MARTY)

Uh... Alex? Could you come out here for a minute? Alex? Little help!

(#24 – THE KING OF MADAGASCAR begins.)

THE KING OF MADAGASCAR

African rhythm

(ALEX comes out from behind his rock.)

FOOSA:

Foo - sa hun - gry. Foo - sa eat.

3 **ALEX:**

A - lex hun-gry. A - lex eat.

(ALEX crosses directly to MARTY. The FOOSA close in on the other side.)

5 **FOOSA:**

Foo - sa hun-gry. Foo-sa eat.

7 **ALEX:**

A - lex hun-gry. A - lex eat.

MARTY: Alex, no. Please! Alex!

(ALEX leans in like he is going to bite him and then whispers to him.)

ALEX: Psst... It's showtime. Let's get crack-a-lackin' on these Foosa! We're getting out of here!

9 **4**

(ALEX crosses to the FOOSA. A stand off. GLORIA and MELMAN enter off to the side.)

(ALEX:) Roar!

(The FOOSA don't back down. MARTY runs to GLORIA and MELMAN and gets them to help. The three of them roar together.)

MARTY, MELMAN, GLORIA: Roar!!!

13 **4**

(The FOOSA turn to look at MARTY, GLORIA and MELMAN and start to walk toward them. ALEX signals to KING JULIEN, MAURICE, the LEMURS and the PENGUINS to enter from the other direction. Everyone makes one last attempt to scare the FOOSA.)
ZOOSTERS, LEMURS: ROOOOARRR!

17 7

(The FOOSA realize they are outnumbered and run away, scared.)

Pop-Rock

ALEX:

24

I'm the King

(ALEX:)

26

of Mad - a - gas - car.

ALL:

He's the King.

Doo doo doo doo

28

I got the teeth

and I got the bite.

I'm

He's

30

wild ____ such a groo - vy kit-ty.

wild. _____ Don't cross this

32

I'm the King _____ of Mad - a -

kit-ty. King _____ of Mad - a -

34

Poco rit.

gas - car. _____

gas - car. _____

MARTY

Yeah! You the cat!

ALEX

Thanks for not giving up on me.

GLORIA

Woo! I got my boy back!

MARTY

Now, uh, how the heck are we gonna find our way out of this place?

MELMAN

Don't worry. We came with a special escort.

(#25 – PENGUIN UNDERSCORE 5 begins. The PENGUINS enter.)

SKIPPER

Mother Nest, this is Flightless Bird. Location cleared. Put out the welcome mat, boys, we're heading home.

KING JULIEN

I did it! The plan worked! No more Foosa! Eat your silly words, Maurice! Eat them! Chew them! Swallow them! Digest them!

MAURICE

Yeah, you were right, Your Majesty.

KING JULIEN

I'm very clever. I'm the one, baby!
(dances the robot)
I am robot king of the monkey things.

SKIPPER

Well compadres, this was one humdinger of a mission. I think we've all earned ourselves a little R&R. Now that we're all together, my recommendation would be that a beach party commence... immediately.

(#26 – TOGETHER FOREVER begins.)

TOGETHER FOREVER

Surfin' Safari

MARTY, ALEX,
GLORIA, MELMAN:

Musical notation for the first line of the song. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody starts with a whole rest, followed by a quarter rest, then a quarter note G5, and continues with eighth notes: A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5. The lyrics "To - geth - er, to - geth - er, to -" are written below the notes.

Musical notation for the second line of the song. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody starts with a quarter note G5, followed by eighth notes: A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5. The lyrics "geth - er for - ev - er. To - geth - er, to - geth - er, to -" are written below the notes.

6 **ALL:**

geth-er for-ev - er. To - geth-er, to-geth-er, to -

(Everybody cheers!)

8

geth - er for - ev - er. Yeah! ____

11 **GLORIA:**

I've got my toes stick-in' in the__ sand.

13 **MELMAN:**

E - ven the pen - guins are get-tin' tanned.

15 **MARTY:**

And once a - gain life ____ is a par - ty.

ALEX:

For

(ALEX:)



Glo - ri - a, Mel - man, me ___ and Mar - ty.

ALL:



Hang-in' with our friends does-n't get an-y bet-ter. We



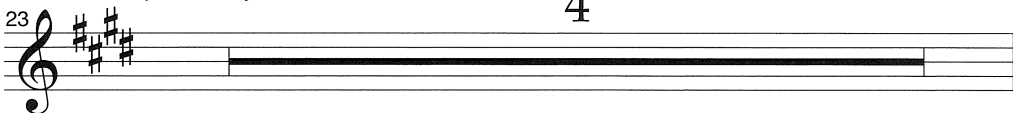
know we're gon-na be to - geth-er for-ev - er.

ALEX: So, what's for lunch?

SKIPPER: Relax, folks. We've got a plan.

(SKIPPER marches up to ALEX. RICO displays a beautiful platter of sushi.)

4



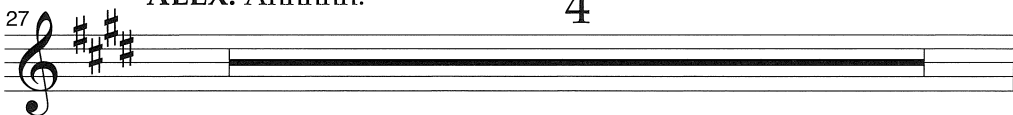
RICO: Sushi!

ALEX: Sushi?

SKIPPER: Open that hatch.

ALEX: Ahhhhh.

4



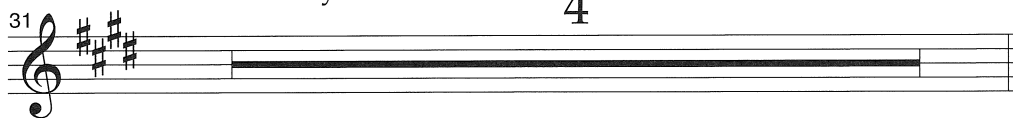
(SKIPPER pops the sushi in ALEX's mouth and jumps back.
Everyone nervously waits.)

ALEX: Mmmm! Sushi is better than steak!

SKIPPER: That kitty loves the fishy!

ALL: Yaaaaay!

4

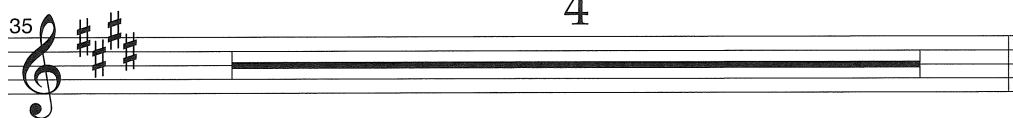


MARTY: Okay, let's get back to New York.

ALEX: Are you sure, Marty? I mean, being here is your dream.

MARTY: I don't care where we are. As long as we're all together.

4



39 ALL:



Oh, if we nev-er for-get__ all of the




things that we said.__ The good times we had.__ Re-





mem-ber the laugh-ter each day._____ Then we'll

47 
stay to - geth - er for - ev - er.

49 
Liv - in' in the mem - or - ies _____ of you and

51 
me. To - geth - er for - ev - er.

53 
O - ver an - y land and a - cross the sea. _____

55 
No, no mat - ter where we are, _____

57 
look up at the stars, We're nev - er ver - y

59 far. _____ We're al - ways gon - na be to -

61 geth - er for - ev - er. To - geth - er we will

(ALL:) PART 1:
63 stay to - geth - er for - ev - er.
PART 2:
 Ah _____

65 Liv - in' in the mem - or - ies _____ of you and

67

me. To - geth - er for - ev - er.

You and me. Ah. —

Detailed description: This system contains two staves of music. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a whole note 'me.', followed by a quarter rest, then a quarter note 'To', an eighth note 'geth', a quarter note 'er', an eighth note 'for', a quarter note 'ev', and a quarter note 'er.' with a fermata. The bottom staff is in treble clef with the same key signature and time signature. It begins with a whole rest, followed by a quarter note 'You', a quarter note 'and', a quarter note 'me.', and a quarter note 'Ah.' with a fermata.

69

O - ver an - y land and a - cross the sea. —

Detailed description: This system contains two staves of music. The top staff is in treble clef with a key signature of three sharps and a common time signature. It contains a continuous melodic line of eighth and quarter notes: 'O - ver an - y land and a - cross the sea.' with a fermata. The bottom staff is in treble clef with the same key signature and time signature. It begins with a quarter note, followed by a whole rest, and then another whole rest.

71

No, no mat - ter where we are, —

Where we are.

Detailed description: This system contains two staves of music. The top staff is in treble clef with a key signature of three sharps and a common time signature. It begins with a whole note 'No,', followed by a quarter rest, then a quarter note 'no', an eighth note 'mat -', a quarter note 'ter', a quarter note 'where', a quarter note 'we', and a quarter note 'are,' with a fermata. The bottom staff is in treble clef with the same key signature and time signature. It begins with a whole rest, followed by another whole rest, and then a quarter note 'Where', a quarter note 'we', and a quarter note 'are.'

73

look up at the stars, We're nev - er ver - y

Detailed description: This system contains two staves of music. The top staff is in treble clef with a key signature of three sharps and a common time signature. It contains a continuous melodic line of eighth and quarter notes: 'look up at the stars, We're nev - er ver - y'. The bottom staff is in treble clef with the same key signature and time signature. It begins with a quarter note, followed by a whole rest, and then another whole rest.

75

far. We're al-ways gon-na be to -

Far Ah

77

geth-er for-ev - er. To -

To - geth - er we will

79

geth-er, to - geth-er for-ev - er. To -

be. Ooh wee ooh

81

geth-er, to - geth-er for-ev - er. To -

Ooh wee ooh

83

geth-er, to - geth-er for - ev - er. To -
Ooh wee ooh _____ To -

85

geth-er, to - geth-er we will be.
geth-er, to - geth-er we will be.

(#27 – **BOWS** begins.)

(#28 – **I LIKE TO MOVE IT (REPRISE)** begins.)

I LIKE TO MOVE IT (REPRISE)

KING JULIEN: Okay, everyone!!
Don't be snooty with your booty, eh!

Move it! 4 ALL:

I like to move it, move it.

6



She like to move it, move it. He like to move it, move it.

8



We like to... Move it! I like to move it, move it.

10




She like to move it, move it. He like to move it, move it.

12



We like to... Move it! Ev-'ry-bo-dy up! Ev-'ry-bo-dy jump!

14




Ev - 'ry - bo - dy bump an - y - bo - dy in the rump!

15



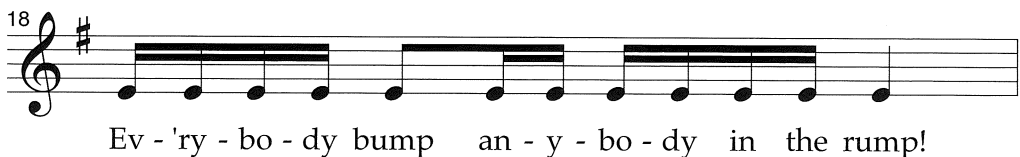
Ev - 'ry - bo - dy up! Ev - 'ry - bo - dy jump!

16

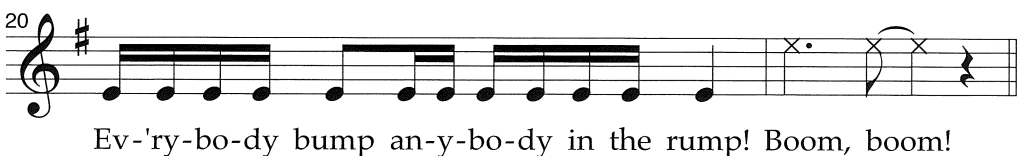


Ev - 'ry - bo - dy bump an - y - bo - dy in the rump!

17 
Ev - 'ry - bo - dy up! Ev - 'ry - bo - dy jump!

18 
Ev - 'ry - bo - dy bump an - y - bo - dy in the rump!

19 
Ev - 'ry - bo - dy up! Ev - 'ry - bo - dy jump!

20 
Ev-'ry-bo-dy bump an-y-bo-dy in the rump! Boom, boom!

22 
I like to move it, move it. She like to move it, move it.

24 
He like to move it, move it. We like to... Move it!

26 
I like to move it, move it. She like to move it, move it.



He like to move it, move it. We like to... Move it!

(#29 – EXIT MUSIC *begins.*)

THE END

Words to Know from

Madagascar – A Musical Adventure JR.

Acupuncture - a system of medicine that involves pricking the skin with needles, used to alleviate pain and to treat various physical, mental and emotional conditions.

Attenborough - Sir David Frederick Attenborough, an English naturalist and broadcaster, known for his films of animals in their natural habitats.

Barbarians - uncultured or brutish people.

Bon Voyage - a French phrase used to express good wishes to someone about to go on a journey.

Bourgeoisie - a member of the middle class, who displays materialistic values and/or conventional attitudes.

Calvalcade - a formal procession of people walking, riding on horseback or riding in vehicles from one place to another.

Chateaubriand - a thick tenderloin of beef, typically served with béarnaise sauce.

Compadres - a way, in Spanish, to refer to a friend or companion.

Comprende? - “Do you understand?” in Spanish.

Conspiracy - a secret plan by a group to do something unlawful or harmful.

Cowabunga - generally thought of to be a surfer’s term used to express delight or satisfaction.

Crème Brûlée - literally meaning “burnt cream,” a dessert of custard topped with caramelized sugar.

Dermatology - the branch of medicine concerned with the diagnosis and treatment of skin disorders.

Filet Mignon - a small, tender piece of beef from the end of the tenderloin.

Foosa - a pronunciation of Fossa, which is a large nocturnal reddish-brown, catlike mammal found in the rainforests of Madagascar.

Humdinger - a remarkable or outstanding person or thing.

Hypothetically - supposed, but not necessarily real or true.

Illustrious - well known, respected and admired for past achievements.

Kenya - a country in East Africa, on the Indian Ocean.

Madagascar - an island country in the Indian Ocean, off the eastern coast of Africa. It has a population of 20,653,600 and contains many plants and animals unique to the island.

Malaria - a fever caused by a parasite that invades the red blood cells, transmitted by mosquitoes in many tropical regions.

Monochromatic - containing or using only one color.

Nonchalant - (of a person or manner) feeling or appearing casually calm and relaxed; not displaying anxiety, interest or enthusiasm.

Porterhouse - a very nice, expensive steak cut from the thick end of a sirloin.

Psychotic - a person suffering from a severe mental disorder, in which thought and emotions are so impaired that contact is lost with external reality.

R&R - rest and relaxation.

Satiate - to satisfy completely.

Savanna - a grassy plain in tropical and subtropical regions with few trees.

Sciatica - pain affecting the back, hip and outer side of the leg, caused by a problem with the lower spine.

Scott - Sir Robert Falcon Scott, an English explorer. During 1910–12, he and four companions made a journey to the South Pole by sled, arriving there in January 1912 to discover that Roald Amundsen had beaten them by a month. Scott and his companions died on the journey back to base.

Shackleton - Sir Ernest Henry Shackleton, a British explorer whose ship was crushed on the ice on an expedition to Antarctica.

Sting - Gordon Matthew Thomas Sumner, an English musician, singer-songwriter and noted human rights activist.

Yellow-Bellied - cowardly.

glossary

actor: A person who performs as a character in a play or musical.

author: A writer of a play or musical, also known as a playwright. A musical's authors include the book writer, a composer and a lyricist.

blocking: The actors' movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.

book writer: One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.

cast: The performers in a show.

cheating out: Turning oneself slightly toward the house when performing so the audience may better see one's face and hear one's lines.

choreographer: A person who creates and teaches the dance numbers in a musical.

composer: A person who writes music for a musical.

creative team: The author(s), director, choreographer, music director and designers for a play or musical.

cross: When an actor onstage moves toward or away from another actor or object.

dialogue: A conversation between two or more characters.

director: A person who provides the artistic vision, coordinates the creative elements and stages the play.

downstage: The portion of the stage closest to the audience. The opposite of upstage.

house: The area of the theater where the audience sits to watch the show.

house left: The left side of the theater from the audience's perspective. If something is located "house left," it is to the left side of the audience as they are seated in the theater.

house right: The right side of the theater from the audience's perspective. If something is located "house right," it is to the right side of the audience as they are seated in the theater.

lines: The dialogue spoken by the actors.

lyricist: A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.

lyrics: The words of a song.

monologue: A dramatic speech by one actor.

music director: A person who is in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score.

musical: A play with songs that are used to tell a story.

off-book: The actor's ability to perform his or her memorized lines without holding the script.

offstage: Any area out of view of the audience. Also called backstage.

onstage: Anything on the stage and within view of the audience is said to be onstage.

opening night: The first official performance of a production, after which the show is frozen, meaning no further changes are made, and reviews may be published.

play: A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

protagonist: The main character in a musical. The action centers around this character.

raked stage: A stage which is raised slightly upstage so that it slants towards the audience.

rehearsal: A meeting during which the cast learns and practices the show.

script: 1) The written words that make up a show, including spoken words, stage directions and lyrics. 2) The book that contains those words.

speed-through: To speak through the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines, and it infuses energy into the pacing of a scene.

stage directions: Words in the script that describe the actions of the characters.

stage left: The left side of the stage, from the actor's perspective. The same side of the theater as house right.

stage manager: A person who is responsible for keeping all rehearsals and performances on schedule.

stage right: The right side of the stage, from the actor's perspective. The same side of the theater as house left.

upstage: The part of the stage farthest from the audience. The opposite of downstage.

warm-ups: Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.

Actor's Script Credits

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