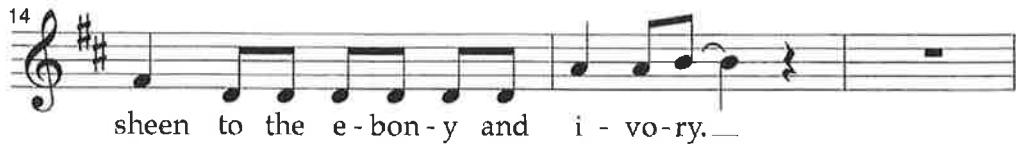


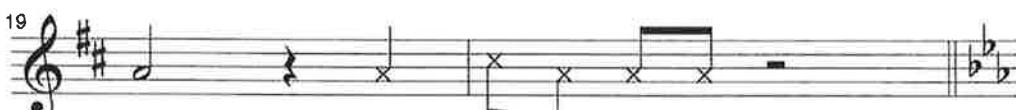
MARTY:

11 
teeth a good shine.

Gon-na give a good

14 
sheen to the e - bon - y and i - vo - ry.

17 
Crowd's gon-na go wild when they see my best

19 
Gene... Gene Kel - ly I mean!

GLORIA:

21 
Gon - na do my toes, gon - na do my nails,

23 
— a lit-tle make - up nev-er fails. — A girl should al-

26 
ways look her best when she's this blessed.

MELMAN:

Musical score for 'MELVINA' (Measures 29-30). The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a measure ending with a brace and a repeat sign. The bottom staff shows a bass clef. The lyrics 'Try-in' to drag my bo - dy out of bed.' are written below the notes. The music includes eighth and sixteenth note patterns, quarter notes, and a half note.

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

A musical score for a piano or voice. The score consists of a treble clef staff with a key signature of two flats and a common time signature. The melody is composed of eighth and sixteenth notes. The lyrics "I can't do the show with this aching head" are written below the staff.

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

Poco rit.

— 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

Takaré

ALL:

The musical score shows measure 36 starting with a treble clef, a key signature of two flats, and a common time signature. The first two measures are identical, each consisting of a dotted half note followed by a fermata. The third measure is a rest. The fourth measure starts with a fermata over a dotted half note, followed by a sharp sign, a double sharp sign, and a triple sharp sign. The score then concludes with a double bar line and a repeat sign.

It's

show-time...—

show-time... —

show-time... —

Faster

ZOOKEEPER ZELDA: Welcome to the Central Park Zoo!

A musical score for a single melodic line. The key signature is A major (three sharps). The time signature is common time (indicated by '41'). The melody consists of eighth and sixteenth notes. The lyrics 'at the Cen - tral Park Zoo!' are written below the notes. The score ends with a dash at the end of the line.

at the Cen - tral Park

Zoo!

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

GLORIA: Haaaaay!

Slightly slower and funky

3

ZOOKEEPER ZELDA:

She's a

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

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

GLORIA:

81

Boom! Boom!

Boom! Boom!

ZOOKEEPER ZELDA:

1

A musical staff in treble clef with a key signature of three sharps and a time signature of 2/4. The first measure contains a single rest. The second measure begins with a dotted half note, followed by a sixteenth-note grace note (underlined) and a quarter note. The third measure contains a single rest.

Boom! Boom! It goes...

84 (GLORIA:) I'm a hip hip hip-po. Yeah, I'm a
 ZOOKEEPERS,
 ZOO GUESTS:
 Boom! Boom! Boom! Boom!

87 (GLORIA:) Bye babies!
 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.

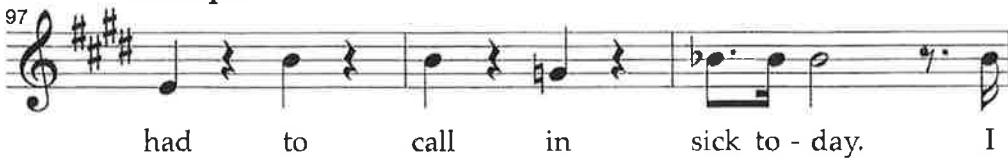
89 Reggae 4

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

93 3 MELMAN:
 I

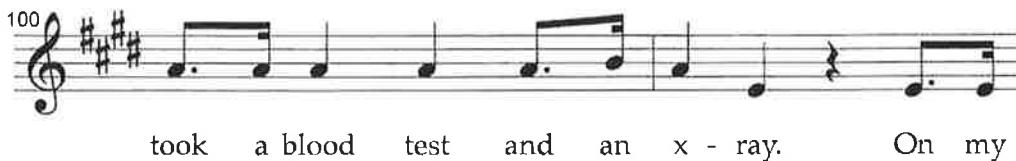
A tempo

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.

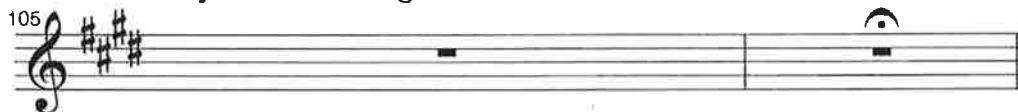
ZOOKEEPER ZOE: Stop by and visit our Antarctica exhibit, and say hello to our cute and cuddly penguins. *(The PENGUINS waddle in and stand in line. They are blocking KOWALSKI who is standing behind them.)*

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?

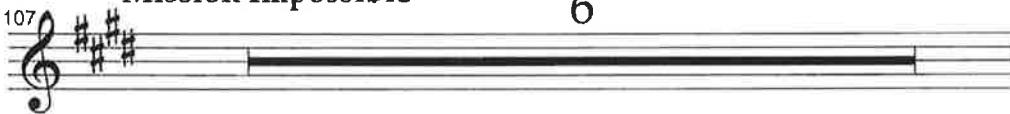
KOWALSKI: I don't think our shovel can take much more.

(He holds up an oversized plastic spoon.)

Mission Impossible

6

107



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

5

ALEX:

131



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?

146

(ALEX:)

Roar!

ALL:

It's Show-time!

It's Show-time!

150

154 (ALL:)

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

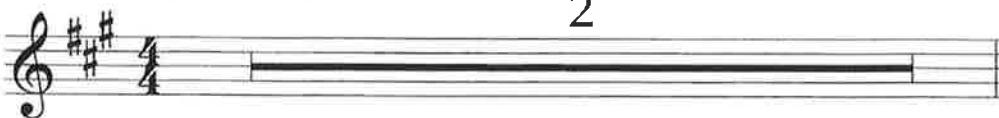
What the heck are you guys doing?

WILD AND FREE

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

Gently flowing

2



(MARTY:)



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

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)

A musical score for a vocal part. The key signature is G major (two sharps). The vocal line consists of eighth and sixteenth notes, with a fermata over the eighth note of the first measure. The lyrics "but ev - 'ry - one wants to make me" are written below the staff.

21

Continuation of the musical score. The key signature changes to A major (one sharp). The vocal line includes a measure with a 'x' over a note, followed by a measure with a 'y' over a note, and then a measure with a 'z' over a note. The lyrics "stay. I got - ta keep reach - in' for" are written below the staff.

(MARTY:)

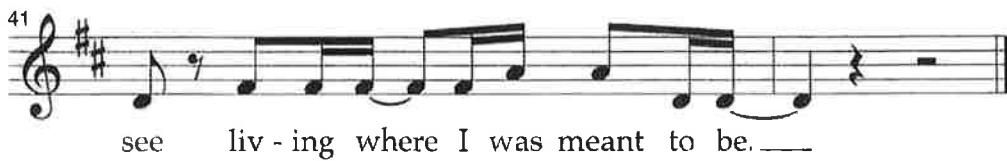
22

Continuation of the musical score. The key signature changes to A major (one sharp). The vocal line includes a measure with a 'y' over a note, followed by a measure with a 'z' over a note. The lyrics "that place. Where I could be" are written below the staff. The vocal line then changes to a higher register with a 'z' over a note, followed by a measure with a 'y' over a note. The lyrics "ZOOKEEPERS,
ZOO GUESTS:" are written above the staff. The vocal line then changes to a higher register with a 'y' over a note, followed by a measure with a 'z' over a note. The lyrics "Ah!—" are written below the staff.

24

Continuation of the musical score. The key signature changes to A major (one sharp). The vocal line includes a measure with a 'z' over a note, followed by a measure with a 'y' over a note. The lyrics "free. Where I could be free. Run-nin' wild." are written below the staff. The vocal line then changes to a higher register with a 'y' over a note, followed by a measure with a 'z' over a note. The lyrics "In the wild" are written below the staff. The vocal line then changes to a higher register with a 'z' over a note, followed by a measure with a 'y' over a note. The lyrics "In the wild" are written below the staff.

Poco rit.



(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.)

29

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

31

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

33

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

35

dy, — and you're my best - est

MASON: Quiet, you fools! We're not all nocturnal, you know!
(*MASON enters.*)

3

37

friend.

MARTY, ALEX:

41

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

Aaaghhhh!

(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

Aaaaaagh!

SKIPPER

Oops.

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

PENGUINS, ZOOSTERS, MASON

Aaaaaaaaaaaaaagh!

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

Aaaaaaaaaaaaaaaaaaaaaaaaagggghhhh!!!

(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.)

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

A musical score page showing measures 2 through 4. The key signature is F major (one sharp). Measure 2 starts with a half note on the first line, followed by a dash. Measure 3 starts with a half note on the first line, followed by a half note on the second line. Measure 4 starts with a half note on the first line, followed by a half note on the second line, and ends with a double bar line.

(KING JULIEN:)

(rapped,

3

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

LEMURS: Oh, that's for sure.

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

12 3 3

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

A musical score for string bass, page 14, measures 14-15. The score is in 2/4 time, key signature of A major (two sharps), and consists of two staves. The first staff begins with a melodic line of eighth and sixteenth notes, followed by a series of eighth-note rests. The second staff begins with a melodic line of eighth and sixteenth notes, followed by a series of eighth-note rests. A dynamic instruction '3' is placed above the second staff. The score is on a five-line staff with a treble clef and a sharp sign.

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

LEMURS: No sir!

A musical score page for 'Lemonade' by The Supremes. The page is numbered 16 at the top left. The key signature is F major (one sharp). The time signature is common time. The music consists of two measures. The first measure contains a single eighth note followed by a dash. The second measure contains a sixteenth note followed by a eighth note, then a sixteenth note followed by a eighth note, then a sixteenth note followed by a eighth note. The notes are black on a white staff with vertical stems.

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

Rit.

(opt. 8va.)

23

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.

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-jeebees! 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?