LABORATORY: 0.00 AT START MARK

91.11 = 1ST SCENE END

97.0 = 2ND SCENE END

101.6 = 3RD SCENE END

1.	46.2	53.4	7.2	SKIPPER TO PENGUINS) Well done, boys. Looks like ice-cold sushi for breakfast. (sushi : cold cooked rice dressed with vinegar that is shaped into bite-sized pieces and topped with raw or cooked fish, or formed into a roll with fish, egg, or vegetables and wrapped in seaweed) (note that this is a line of dialogue from the first "Madagascar") (note that the familiar DreamWorks logo of a boy fishing from a crescent moon appears - the four Penguins from "Madagascar", including their leader, Skipper, grab the boy and knock him out, then use his fishing pole to catch a fish for themselves)
2.	82.0	86.8	4.8	ZUBA TO BABY ALEX) No, no, son. Over here. (Over : Look over) (in the African savanna, Alex [here, a young cub] is with his father, Zuba - Zuba holds a rattle in the shape of a lion's head and tries to get Baby Alex to leap at it)
3.	87.8	91.10/	4.2	ZUBA TO BABY ALEX) See the lion? Look at the lion and get the lion. (the lion : referring to the lion-shaped baby rattle) (Baby Alex just jumps around)
4.	98.12	101.4/	2.8	ZUBA TO BABY ALEX) Son, if you want to grow up...

5.	101.12 (over scene end)	106.8	4.12	ZUBA TO BABY ALEX) ...to be like your daddy, you have to learn to fight. (daddy : diminutive colloquial for, 'father')
6.	107.0	109.0	2.0	BABY ALEX TO ZUBA) Da-da. (babyish term for, 'Father', derived from 'Dad')
7.	/111.0	116.0	5.0	ZUBA TO BABY ALEX) Now, Alakay, let me show you something. (Alakay : Alex's African name) (Zuba indicates a birthmark on his paw)
8.	117.4	119.12	2.8	ZUBA TO BABY ALEX) You see this mark? (mark : referring to a birthmark on his paw)
9.	121.0	123.8	2.8	ZUBA TO BABY ALEX) You and me are the same. (meaning that they both have the same birthmark)
10.	124.0	128.12/	4.12	ZUBA TO BABY ALEX) When you're bigger, you'll be Alpha Lion, just like me. (Alpha : Being the highest ranked or most dominant individual of one's sex - used with regard to social animals)
11.	/129.2	133.2	4.0	ZUBA TO BABY ALEX) Now let me see you fight. Ready? (Baby Alex dances around)
12.	133.12 (over scene end)	137.4	3.8	ZUBA TO BABY ALEX) No, Alakay. No dancing!
13.	138.0	141.4	3.4	ZUBA TO BABY ALEX) You amuse yourself, don't you?

14.	141.12 (over scene end)	146.12	5.0	ZUBA TO BABY ALEX) You're a strange kid. You're a strange one, I'm-- (Baby Alex makes silly faces)
15.	149.4	152.4/	3.0	ZUBA TO BABY ALEX) Let's try it again. (it : i.e., 'attacking the lion rattle')
16.	152.12	155.4/	2.8	ZUBA TO BABY ALEX) No, Alakay.
17.	/155.10	159.2/	3.8	ZUBA TO BABY ALEX) Stop that right now. Doggone it! (that : i.e., 'that dancing') (Doggone it : slang interjection of frustration) (Makunga, another male lion, approaches)
18.	160.0	164.2	4.2	MAKUNGA TO ZUBA) It's so disappointing when they don't grow up the way you want. (they : children)
19.	164.8 (over scene end)	169.8/	5.0	ZUBA TO MAKUNGA) Makunga. You're not challenging me again, are you?
20.	/169.14	174.2	4.4	MAKUNGA TO ZUBA) Look on the bright side. After I defeat you... (Look on the bright side : colloquial for, 'Consider the positive aspects of the situation')
21.	174.8	181.2/	6.10	MAKUNGA TO ZUBA) ...and become Alpha Lion, you'll have more time to spend with your pathetic son.
22.	184.4	188.12	4.8	ZUBA TO MAKUNGA) Before I kick your butt, let me ask you: (butt : short for, 'buttocks') (kick your butt : slang for, 'beat you up')

23.	189.4	193.0/	3.12	ZUBA TO MAKUNGA) Why do you want to become the Alpha Lion?
24.	/193.6	197.14	4.8	MAKUNGA TO ZUBA) I'm better looking, I have better hair, I'm deceivingly smart...
25.	198.4	201.12/	3.8	MAKUNGA TO ZUBA) ...and I want everyone else to do what I say.
26.	/204.0	208.4	4.4	MAKUNGA TO ZUBA) We fight on three. One. (on three : at the count of three)
27.	/208.12	214.8	5.12	ZUBA TO BABY ALEX) Pay attention, Alakay. Daddy will show you how it's done. (it : a good fight)
28.	215.0	217.0	2.0	MAKUNGA TO ZUBA) (fast) Two-three! (Zuba leaps at Makunga and they fly back, starting to fight - Baby Alex is distracted by a butterfly - he follows the butterfly - Baby Alex then notices a rope protruding from some tall grass - as he tries to pounce on it, it moves out of his grasp, towards the grass - Alex runs into the grass to chase the rope - meanwhile, Zuba has pinned Makunga down)
29.	/250.14	254.6	3.8	ZUBA TO MAKUNGA, THEN MAKUNGA TO ZUBA) -Who's the Alpha Lion? -You are.
30.	255.0	257.8/	2.8	ZUBA TO MAKUNGA) Don't you forget it.

31.	257.14	262.4	4.6	ZUBA) (turning around) And that, Alakay, is how you attack. (Zuba turns, then sees that Baby Alex is gone)
32.	264.4	265.14/	1.10	ZUBA) (looking around) Alakay?
33.	/266.4	269.12	3.8	**NARRATIVE TITLE)** (of sign) ANIMAL RESERVE (land set aside for maintenance of wildlife) (Baby Alex has chased the rope all the way to the fence of the reserve - the rope slides past the border and he pounces on it, finally catching it - Poacher #1 has been pulling the rope)
34.	273.4 (over scene end)	279.4	6.0	POACHER #1 TO BABY ALEX) That's it. Here, kitty, kitty. (kitty : diminutive term for a cat - addressing Alex, who is just a cub)
35.	/281.2	283.10/	2.8	POACHER #2 TO POACHER #1) This one's a beauty. (Poacher #2 picks up Baby Alex)
36.	/284.12	287.2/	2.6	POACHER #2 TO POACHER #1) He'll be worth a few bucks. (bucks : slang for, 'dollars') (a few bucks : i.e., 'a good sum of money') (they toss Baby Alex into a crate)
37.	288.12 (over scene ends)	292.0/	3.4	POACHER #1 TO POACHER #2) It just gets easier and easier. (It : Catching animals)
38.	/295.0	296.14/	1.14	BABY ALEX) (wailing) Daddy!
39.	297.4 (over scene end)	300.0/	2.12	ZUBA) (frantically looking around) Alakay! Alakay!

40.	300.12	303.10	2.14	ZUBA) (frantically looking around) Alakay! (Zuba sees the Poachers' truck speeding by on a road)
41.	307.6 (over scene end)	310.8	3.2	BABY ALEX) (wailing) Da-da! (Zuba chases the truck)
42.	311.4	314.4/	3.0	ZUBA TO HIMSELF) (reacting) No! No! No!
43.	318.14	320.8/	1.10	ZUBA) (yelling) Alakay! (Zuba manages to leap on the back of the truck)
44.	/336.9 (over scene end)	341.2/	4.9	BABY ALEX TO ZUBA, THEN ZUBA TO BABY ALEX) -Daddy! -Daddy's got you! Hold on! (Hold on : Persevere) (Zuba starts to pull apart the crate when one of the Poachers leans out from the cab and shoots him)
45.	347.12 (over scene end)	350.12/	3.0	BABY ALEX) (yelling) Da-da! (the truck makes a wild turn and Alex's crate flies off the back, tumbling down an embankment - the crate falls in the river - Zuba, who was only shot in the ear, gets up and resumes chasing the truck, thinking the crate is still on it)
46.	/372.12	375.12	3.0	ZUBA) (yelling) Alakay!

47.	385.0	388.8	3.8	BABY ALEX) (from crate) Daddy! (the crate floats down the river, then out to sea)
48.	420.0	424.4	4.4	**MAIN TITLE)** MADAGASCAR ESCAPE 2 AFRICA (2 : note that this is being used as a homonym for 'to' in the main title, and also refers to the fact that this animated feature is a sequel to the successful 2005 animated feature, "Madagascar")
49. *ITAL*	424.12	430.0	5.4	SINGERS) (voice over) (singing) *I been around the world in the pouring rain* *Feeling out of place, really strange* (rain, strange : rhyme with 'name' in Title #50 and 'same' in Title #51) (out of place : inappropriate for the circumstances or location - not belonging)
50. *ITAL*	430.4	434.4	4.0	SINGERS) (voice over) (singing) *Take me to a place where they know my name*
51. *ITAL*	434.10	440.0	5.6	SINGERS) (voice over) (singing) *'Cause I ain't met nobody that looks the same* ('Cause : Because) (I ain't met nobody : incorrect English for, 'I haven't met anyone')
52. *ITAL*	/440.8	445.8	5.0	SINGERS) (voice over) (singing) *He's a fish out of water* *Lion out of the jungle* (fish out of water : colloquial for, 'person who is unfamiliar with a situation or who is different from the other individuals around him or her') (fish...jungle : meaning that Alex, having been taken from the jungle, is now unfamiliar with his surroundings)

53.	447.12	450.8	2.12	**NARRATIVE TITLE)** (of headline) LION CUB FISHED FROM SEA (FISHED FROM SEA : pulled out of the sea) (Baby Alex is found in New York Harbor and sent to the Central Park Zoo, where he is placed in a lion enclosure - zoo patrons come to see him)
54. *ITAL*	459.2 (over scene end)	464.2/	5.0	SINGERS) (voice over) (singing) *I need my peoples, my peoples* *Take me to my peoples* (peoples : contemporary slang for, 'close friends or associates')
55. *ITAL*	465.0	469.14/	4.14	SINGERS) (voice over) (singing) *Play that jungle fever* *Show him some love* (jungle fever : literally, 'severe form of malaria occurring in tropical regions'; and used colloquially to refer to a type of rhythmic music derived from African traditions) (Baby Alex looks down and sees a carving of a lion on a column - he tentatively rises up and copies the pose - the zoo patrons react excitedly - encouraged, Baby Alex begins dancing - Marty, Melman and Gloria, the zebra, giraffe and hippopotamus from the first "Madagascar" [here, all babies] watch Baby Alex)
56.	499.0	503.12	4.12	BABY MARTY TO BABY GLORIA & BABY MELMAN, THEN BABY GLORIA TO BABY MARTY) -I don't like the looks of this guy. -He's kind of cute. (this guy : referring to Baby Alex)
57.	504.2	507.2	3.0	BABY MARTY TO BABY GLORIA) He's kind of a showoff. (showoff : individual who likes to ostentatiously display his or her talents or skills)

58.	507.8	511.0	3.8	BABY MELMAN TO BABY GLORIA) You think he's cute? (the scene flash forwards to the present [the events taking place at the beginning of the first "Madagascar"] - Alex, now an adult, continues to perform for the crowd)
59.	529.12	532.8/	2.12	ALEX) (shouting) Roar!!
60. *ITAL*	534.0	538.0	4.0	ANNOUNCER) (over speaker) *The King of New York City...* (note that this is Alex's title in the first "Madagascar")
61. *ITAL*	538.8 (over scene end)	542.12	4.4	ANNOUNCER) (over speaker) *...Alex the Lion!* (Marty, Melman and Gloria are now adult animals)
62.	543.10	547.10	4.0	MARTY TO GLORIA & MELMAN) I still think he's kind of a showoff.
63.	548.0	550.8	2.8	MELMAN TO MARTY) The guy's an animal. (an animal : note humorous double meaning - [1] literally, 'a living creature other than a human being'; and [2] colloquial for, 'a wild, energetic individual')
64.	550.14	556.10	5.12	MARTY TO MELMAN & GLORIA) Maybe he should take a break. We all need a vacation. (break : rest from work)
65.	557.0	560.0	3.0	GLORIA TO MARTY) Where would we go on vacation?

66.	560.6	565.6/	5.0	MARTY TO GLORIA) I don't know about you, but I want to go to Connecticut! (Connecticut : state in the northeastern section of the United States) (note that this conversation is an encapsulation of what happens in the first "Madagascar") (Alex, Melman and Gloria are seen boarding a subway train, in pursuit of Marty)
67. *ITAL*	565.12	571.8	5.12	FEMALE NEWS REPORTER #1) (over television) *Several animals, including the world famous Alex the Lion...*
68. *ITAL*	571.14	576.6	4.8	FEMALE NEWS REPORTER #1) (over television) *...escaped from the Central Park Zoo tonight.* (Central Park Zoo : zoo located in Central Park, a very large park located in Manhattan)
69. *ITAL*	576.12	581.8	4.12	FEMALE NEWS REPORTER #1) (over television) *The escapees were cornered in Grand Central Station.* (cornered : forced into a place where escape was difficult or impossible) (Grand Central Station : Grand Central Terminal, a terminal rail station located in Midtown Manhattan) (Nana, an old lady, is seen pummeling Alex with her purse)
70.	582.0	586.4	4.4	NANA TO REPORTERS) (on television) He was a very bad kitty. (kitty : see Title #34) (note that Nana calls Alex a 'bad kitty' in the original "Madagascar") (later, crates containing the four are loaded onto a ship)

71. *ITAL*	587.0	594.0	7.0	FEMALE NEWS REPORTER #1) (over television) *Animal rights activists, who convinced zoo officials to have the escaped animals sent to Africa...* (Animal rights : rights to humane treatment claimed on behalf of animals, especially the right not to be exploited for human purposes)
72. *ITAL*	594.6	601.14	7.8	FEMALE NEWS REPORTER #1) (over television) *...were stunned to learn that the freighter carrying the animals was reported missing today.*
73. *ITAL*	602.12	607.12	5.0	MALE NEWS REPORTER #2) (over television) *Tonight, hundreds of New Yorkers gathered at the zoo...*
74. *ITAL*	608.4	611.12	3.8	MALE NEWS REPORTER #2) (over television) *...to mourn the loss of their beloved zoo animals.*
75. *ITAL*	612.4	618.4/	6.0	MALE NEWS REPORTER #2) (over television) *The question on everyone's mind--where are they now?* (on everyone's mind : everyone is thinking) (in Madagascar, the four are now at the top of a baobab tree inhabited by the lemur tribe - they are about to board an old plane, rebuilt by the lemurs after it had crashed in the jungle [this is from the end of the original movie] - the plane is filled with skeleton passengers, luggage, etc.)
76. *ITAL*	679.4	681.12	2.8	ALEX) (singing) *I like to move it, move it* (note that this is a song that Julien, king of the lemurs, sings in the original "Madagascar")
77. *ITAL*	682.2	684.10	2.8	GLORIA) (singing) *He likes to move it, move it*
78. *ITAL*	685.0	687.8	2.8	MARTY) (singing) *She likes to move it, move it*

79. *ITAL*	688.0 (over scene end)	691.8	3.8	MELMAN, THEN CROWD) (singing) *-We like to* *-Move it!* (they dance towards the plane)
80.	692.8 (over scene end)	698.14	6.6	MARTY TO LEMURS) Come on! Y'all know this one! It never gets stale! (Come on : Dance and sing along) (Y'all : contraction for, 'You all') (one : song) (stale : old - boring)
81. *ITAL*	699.2 (over scene end)	701.2	2.0	MELMAN, THEN ZOOSTERS) (singing) *-We like to* *-Move it!* (note that Alex, Marty, Gloria and Melman will be collectively referred to as the 'Zoosters' in this list)
82.	701.10 (over scene end)	706.12/	5.2	ALEX TO LEMURS) We'll miss you little fuzz buckets! You've been a great crowd! (fuzz buckets : slang for, 'fuzzy creatures') (crowd : audience) (You've...crowd : note humor of Alex addressing the lemurs as if they were an audience)
83.	707.4	710.4	3.0	MELMAN TO LEMURS) Glad to introduce you to the toilet. (implying that the lemurs would just defecate or urinate in the jungle previously)
84.	710.10 (over scene end)	715.4/	4.10	ALEX TO LEMURS) If you ever come look us up in Manhattan, feel free to call first. (look us up : come visit us) (note humor of the implication that they don't want to be surprised by a lemur visit)

85.	719.0	722.4	3.4	ALEX TO LEMURS) Seriously though, call. Okay? (Maurice, the assistant to King Julien, enters with a large cake)
86.	722.12 (over scene end)	726.10	3.14	MAURICE TO LEMURS) Settle down, everybody. Be quiet! (Settle : Calm)
87.	727.0	730.0	3.0	MAURICE TO LEMURS & ZOOSTERS) You can't leave without this! (Julien bursts out of the cake - he's wearing a coconut bikini top and grass skirt)
88.	730.6	733.10	3.4	JULIEN TO ZOOSTERS) Surprise, freaks! (freaks : slang for, 'disturbingly bizarre individuals' - note that Julien calls the animals this in the first "Madagascar")
89.	734.12	737.12	3.0	JULIEN) (dancing) Shake it! Shake it. (Shake it : Shake your body)
90.	738.14 (over scene end)	743.10/	4.12	JULIEN TO LEMURS) Look, I'm a lady! I'm a lady, everyone! (Look, I'm a lady : meaning that he's pretending to be a female dancer)
91.	/744.0	750.4	6.4	JULIEN TO LEMURS) I'm a lady! Not really! It's me, King Julien!
92.	/750.12	756.8/	5.12	JULIEN TO LEMURS) Which of you was attracted to me? Hands up! (Hands up : Raise your hands) (almost all of the lemurs raise their hands and cheer)
93.	761.4	768.12	7.8	JULIEN TO ZOOSTERS) Hey, freaks! You will be very glad to hear that I am coming with you.

94.	/770.8	772.12/	2.4	ALEX TO JULIEN) Oh, no, thank you.
95.	774.2	777.12/	3.10	JULIEN TO ALEX) Yes, thank you. It's my plane!
96.	/778.4	785.4	7.0	JULIEN TO LEMURS) Until I return with the spoils from the new country... (spoils : riches - plunder)
97.	/785.12	790.0	4.4	JULIEN TO LEMURS) ...Stevie will be in charge! (Stevie : diminutive of, 'Steve') (Julien holds up Stevie, a gecko seen in the first "Madagascar") (the lemurs just stare at Julien)
98.	/796.4	800.4	4.0	MAURICE TO JULIEN) I don't think they like that idea. (they : i.e., 'the other lemurs') (that idea : i.e., 'the idea of Stevie being in charge') (Julien holds Stevie up to his ear)
99.	800.12	803.12	3.0	JULIEN TO STEVIE) What are you saying, Stevie? (he listens)
100.	808.4	814.8	6.4	JULIEN TO STEVIE) Could we-- No, you didn't say that! How is that even possible?
101.	815.0	820.8	5.8	JULIEN TO STEVIE, THEN TO LEMURS) Naughty little thing! Stevie says-- (he then talks in a foreign language and a subtitle appears)

LABORATORY: IN TERRITORIES USING PRINTS WITH A TEXTLESS BACKGROUND, THE FOLLOWING TITLE, #102, IS TO APPEAR IN NORMAL SUBTITLE POSITION. IN TERRITORIES USING PRINTS WHICH RETAIN THE ORIGINAL TEXTED BACKGROUND, TITLE #102 IS TO APPEAR IN THE UPPER ONE-THIRD OF THE FRAME.

102.	821.0	823.15/	2.15	**NARRATIVE TITLE)** Let them eat cake! (famous quote attributed to Marie Antoinette during the French Revolution - the sentiment represents a lack of understanding and sympathy for the less fortunate by the ruling aristocracy - note humor of Stevie apparently preparing himself to act as ruler by replying with this insensitive remark) (the lemurs cheer - Mort, a mouse, enters)
103.	825.0 (over scene end)	828.0	3.0	MORT TO JULIEN) King Julien, wait for me!
104.	828.8 (over scene end)	833.6/	4.14	MORT TO JULIEN) I'm all packed! I have a whole itinerary planned!
105.	834.0 (over scene ends)	838.0	4.0	JULIEN) (reacting) Oh, no! It's Mort! He's so annoying!
106.	838.6	841.4/	2.14	JULIEN TO LEMUR GUARDS) Don't let him on. Stop that thing! (on : i.e., 'onto the airplane')

107.	841.12	845.12/	4.0	JULIEN TO LEMUR GUARDS) He's carrying scissors and hand cream! (reference to two items which airline passengers are now prohibited from bringing on board an airplane, due to post-September 11th security concerns) (note humor of Julien's trying to get Mort prohibited from boarding the plane, as if this were a commercial flight) (lemur guards jump on Mort)
108.	/850.8	856.8/	6.0	JULIEN TO ZOOSTERS) Everybody in! Quickly, get in, get in! Get in quick! (in : i.e., 'into the airplane') (the Zoosters, Julien and Maurice board the plane - the penguins--Skipper, Rico, Private and Kowalski--are in the cockpit)
109.	/856.13	858.13/	2.0	SKIPPER TO KOWALSKI, THEN KOWALSKI TO SKIPPER) -Struts. -Check. (Struts : braces consisting of a bar or rod used to resist longitudinal compression, used to support structures such as the wings or landing gear) (Check : used interjectionally during the act of inspecting or verifying, indicating the process is complete)
110.	/859.1	860.9/	1.8	SKIPPER TO KOWALSKI, THEN KOWALSKI TO SKIPPER) -Flaps. -Check. (Flaps : Moveable surfaces forming part of trailing or leading edge of wing used for the purposes of altering low-speed lift and drag)

111.	/860.13 (over scene end)	863.1/	2.4	SKIPPER TO KOWALSKI, THEN KOWALSKI TO SKIPPER) -Engine. Coffee maker. -Check. (note that turning on the coffee maker is usually not part of the pre-flight checklist) (Kowalski turns on the coffee maker - Mort, who actually does have a pair of scissors, escapes the guards and heads for the plane)
112.	863.12	866.4	2.8	MORT TO GROUP) You guys! (he leaps for the door just as Julien and Maurice shut it)
113.	/871.14	874.8	2.10	JULIEN) (exclaiming) Oopsie-daisy! (colloquial interjection used when someone has made a mistake - a variation on 'Upsy-daisy', a term used to reassure someone who has fallen, substituting 'Oopsie' [diminutive of, 'Oops', an interjection used when one has made a mistake] for 'Upsy') (the plane has been placed within a giant slingshot - this will be used to launch it into flight - Skipper talks to a hula girl doll in the cockpit)
114.	/875.8	880.8	5.0	SKIPPER TO HULA DOLL) That has to be the second biggest slingshot I've ever seen. (note humor of the implication that Skipper has seen a slingshot even larger than this one, which is absurdly large)
115.	881.0	884.4/	3.4	SKIPPER TO HULA DOLL, THEN) (into radio) But it'll have to do. Attention. (do : suffice)

116.	/884.10	886.12/	2.2	SKIPPER) (into radio) This is your captain speaking. (Private, one of the penguins, is in the cabin, demonstrating how to use the floatation vest)
117.	/887.2	891.10	4.8	PRIVATE TO ZOOSTERS) In the event of an emergency, place the vest over your head...
118.	892.0	894.8/	2.8	PRIVATE TO ZOOSTERS) ...then kiss your...good-bye. (kiss your...good-bye : note that the vest inflates just when Private is about to say 'ass', vulgar slang for, 'buttocks' - this is a colloquial phrase implying one is doomed to an impending death) (note that Private reviews emergency procedures in the same way a flight attendant on a commercial flight would do, except he editorializes a great deal)
119.	895.2	897.10	2.8	GLORIA) (exclaiming) New York City, here we come!
120. *ITAL*	898.0	902.2	4.2	SKIPPER) (over radio) *Relax and pray to your personal God this hunk of junk flies.* (hunk : large piece) (hunk of junk : slang for, 'old and decrepit vehicle' - referring to the plane - 'hunk' and 'junk' rhyme)
121.	902.8	905.6/	2.14	ALEX) (reacting) Personal God hunk? What? (hunk : note this can also be slang for, 'physically attractive male') (note that Alex hasn't heard all of Skipper's remarks, because of all the hooting and shouting, but is concerned by what he thinks Skipper has said)

122.	906.12	909.0/	2.4	KOWALSKI TO SKIPPER) We are go, sir. (go : ready to take off) (the engines start and the propellers begin to spin - Mort is clinging to the side of the plane)
123.	909.6	913.12/	4.6	MORT) (yelling) Open the door! I'm outside!
124.	914.4	916.12	2.8	PRIVATE TO ZOOSTERS) If cabin pressure is lost... (cabin pressure : increased air pressure inside the cabin of an aircraft in flight - when planes fly at altitude, the atmospheric pressure decreases, leaving insufficient oxygen for humans to breathe - to combat this, aircraft cabins are pressurized to allow passengers to breathe normally, this is known as cabin pressure)
125.	917.2 (over scene end)	922.6	5.4	PRIVATE TO ZOOSTERS) ...place the mask over your face to hide your terrified expression.
126.	922.12	928.12/	6.0	MARTY TO PRIVATE) Miss, aren't these supposed to be attached to my seat? (Miss : note humor of Marty's addressing Private as a woman, even though he's obviously male, because most flight attendants are female) (these : referring to the straps of the seat belt) (Marty holds up part of a seat belt which is not connected to anything)
127.	/929.1	930.4/	1.3	PRIVATE TO MARTY) No, sir. (note humor of this obvious lie, as both ends of the seat belt must be attached to one's seat for the seat belt to be functional)

128.	930.10	932.8/	1.14	SKIPPER TO LEMURS) Okay, boys, launch! (Rico signals a lemur standing outside the plane)
129.	934.8 (over scene end)	936.0	1.8	LEMUR #1) (shouting) Launch!
130.	936.8 (over scene end)	938.4/	1.12	LEMUR #2) (shouting), THEN LEMUR #3) (shouting) -Launch! -Launch! (the slingshot is triggered and the plane shoots along the runway - the slingshot shoots the plane out, where it flips end over end and seemingly crashes into the jungle - the lemurs gasp - it then flies up from above the treetops)
131.	/965.5	968.10	3.5	**NARRATIVE TITLE)** (of writing on trees) THANK YOU, FREAKS (FREAKS : see Title #88) (the plane flies for some hours, as the weather worsens - Alex is awakened by thunder and lightning - Alex looks out his window and sees a wild-eyed Mort clinging to the wing - this is a parody of a famous episode of the television series "The Twilight Zone", called "Nightmare At 20,000 Feet", airing in 1963, about a man [played by William Shatner] on an airplane flight, who sees a frightening creature bouncing around on the wings of the plane)
132.	1000.0 (over scene end)	1001.12	1.12	ALEX) (exclaiming) Gremlin! (Gremlin : Mischievous, invisible being said by pilots in World War II to cause engine trouble and mechanical difficulties) (Alex then realizes he's looking at Mort)
133.	1007.0	1009.0	2.0	ALEX TO MORT) Hey, Mort.

134.	1010.12	1012.6/	1.10	MORT TO ALEX) Hi! (Mort releases the wing to wave at Alex and is blown away)
135.	1018.10	1020.2	1.8	ALEX TO HIMSELF) That was weird. (weird : bizarre)
136.	1020.6	1025.2	4.12	MARTY TO ALEX, THEN ALEX TO MARTY) -Somebody's dreaming. -I think I saw Mort on the wing of the plane. (Somebody's dreaming : meaning that Alex was having a dream)
137.	1025.8	1028.4	2.12	MARTY TO ALEX) You got Madagascar on the brain. (i.e., 'You're overly preoccupied with Madagascar.')
138.	1028.10	1030.6	1.12	GLORIA TO ZOOSTERS) I'll miss it. (miss it : have longing for a place, due to being absent from it)
139.	1030.12	1037.0	6.4	ALEX TO ZOOSTERS) It was incredible. I think it'll seem more fun the further we are from it. (It : Being in Madagascar) (it : our experience in Madagascar)
140.	1037.6	1039.10	2.4	MARTY TO ALEX) Like when you bit me on the butt? (butt : short for, 'buttocks') (referring to an incident in the original movie when Alex temporarily returns to being a wild animal and attacks Marty)

141.	1040.0 (over scene end)	1046.6	6.6	ALEX TO MARTY) I'm going to take that thing you're holding onto and use it onstage. (that thing you're holding onto : i.e., 'that resentment you're harboring') (referring to his performances at the zoo)
142.	1046.12	1052.6/	5.10	ALEX TO MARTY) It's all part of my little actor's salad bar of emotional tidbits. (salad bar : counter in a restaurant from which customers may serve themselves a variety of salad ingredients and dressings - metaphor for, 'repertoire') (tidbit : choice morsel of food) (emotional tidbits : continuing the food analogy to mean, 'emotional reactions')
143.	/1052.12	1056.12/	4.0	MARTY TO ALEX) (sarcastically) Are the butts next to the croutons? (croutons : small pieces of fried or toasted bread used as a garnish for soups and salads - referring sarcastically to Alex's reference to a 'salad bar' in the previous Title)
144.	/1059.0	1061.8	2.8	ALEX TO MARTY) Don't be sarcastic.
145.	1061.12	1068.0	6.4	GLORIA TO ZOOSTERS) When we get back, I might sign up for the breeding program. (back : i.e., 'back to New York') (sign up for : register as a participant in)
146.	1068.8	1070.0/	1.8	MELMAN) (concerned) Breeding program?
147.	/1070.6	1074.10	4.4	GLORIA TO ZOOSTERS) We reach a point when we want to meet somebody.

148.	1075.0	1078.4	3.4	GLORIA TO ZOOSTERS) Settle down, have a relationship. (Settle down : Begin living a stable, orderly life, usually connected to marrying)
149.	1078.12	1080.6/	1.10	MARTY TO GLORIA) I can see that. (see : understand)
150.	/1080.12	1085.4/	4.8	MELMAN TO GLORIA) What? Like dating?
151.	/1085.12	1087.12/	2.0	GLORIA TO MELMAN) Yeah, dating.
152.	1088.4	1091.12/	3.8	MELMAN TO GLORIA) Other...other guys? (note that Melman harbors a secret infatuation with Gloria) (the other three stare at Melman)
153.	1092.12	1096.12	4.0	GLORIA TO MELMAN) What do you mean, other guys? (Melman reacts with nervous embarrassment)
154.	1102.0	1104.0	2.0	MELMAN) (reacting) Darn it! (Darn : slang euphemism for, 'Damn')
155.	1105.0	1110.4	5.4	MELMAN) (trying to change the subject) What is holding up the beverage service?! (holding up : delaying) (beverage service : serving of beverages to passengers on an airplane flight)
156.	1110.12	1113.8	2.12	MELMAN TO ZOOSTERS) I'm going to go check.

157.	1114.4	1118.12/	4.8	GLORIA TO ZOOSTERS) You all keep talking. I'm going to catch a few winks. (catch a few winks : colloquial for, 'sleep for a while') (Maurice and Julien are sitting in the first class cabin, watching old movies of early airplanes and attempts at flight)
158.	1119.4	1121.12	2.8	JULIEN) (laughing) It's so funny!
159.	1123.8	1129.0	5.8	JULIEN TO MAURICE) I like laughing! It's such a nice experience!
160.	/1129.8	1131.4	1.12	JULIEN TO MAURICE) To laugh! (Melman peeks through the curtains to the first class section and looks around at the fancy décor)
161.	1131.12	1133.12	2.0	MELMAN) (reacting) Wow. (colloquial interjection of amazement)
162.	/1137.12	1141.4	3.8	JULIEN TO MELMAN) Could you go back? This is first class. (go back : return to your seat) (first class : the most expensive level of accommodations in airline travel)

163.	1141.10	1148.10/	7.0	JULIEN TO MELMAN, THEN TO MAURICE) It's nothing personal. We're just better than you. Maurice, I'm open! Hit me! (nothing personal : not an objection to you personally) (It's...you : note humor of this insult) (I'm open : note double meaning - [1] 'My mouth is open'; and [2] 'I'm unguarded by a defensive player') (Hit me : : note that this phrase would normally be used by a receiver in American football to mean, 'Throw the ball to me' - here, Julien means, 'Throw a cocktail shrimp into my open mouth') (Julien leaps onto a chandelier hanging from the ceiling and Maurice throws a shrimp into his mouth)
164.	/1149.0	1152.6/	3.6	MAURICE) (yelling), THEN MELMAN) (reacting to music) -He shoots, he scores! -Is that Vivaldi? (shoots : throws the basketball in an attempt to score) (shoots, scores : note that Maurice is using basketball terminology to describe throwing a shrimp into Julien's mouth) (that : that music playing over the stereo system) (Vivaldi : Antonio Vivaldi, an Italian composer known for his Baroque pieces - i.e., 'composition by Vivaldi') (Private, carrying a bottle of champagne, teacups and a bowl of nuts, staggers into the cabin)
165.	/1152.10	1156.10/	4.0	JULIEN TO PRIVATE, THEN PRIVATE TO MELMAN) -In-flight slave. -Can I help you, Mr. Mankiewicz? (In-flight slave : note humor of Julien's selfish term for a flight attendant)

166.	1157.0	1160.8	3.8	JULIEN TO PRIVATE) Bring my nuts on a silver platter. (nuts : note that Julien means this literally, referring to a snack, but it sounds as if he's using this as slang for, 'testicles') (note humor of Julien's obnoxious request)
167.	1160.14	1164.2/	3.4	MELMAN TO PRIVATE) We were checking on our drink order.
168.	1164.8	1167.8	3.0	PRIVATE TO MELMAN) Sorry. Been a little backed up. (backed up : delayed due to an unexpected increase in the number of customers requiring service)
169.	/1168.0	1172.12/	4.12	MELMAN TO PRIVATE, THEN JULIEN TO MELMAN) -I guess I'll go back-- -Where's your body?! You're freaking me out! (Where's your body : referring to the fact that Melman is peeking into the cabin through the curtain, so only his head is visible) (freaking me out : slang for, 'disturbing and upsetting me') (note humor of Julien's absurd conclusion that Melman's body is somehow missing)
170.	1173.12	1178.0	4.4	JULIEN TO MELMAN) Can you please go over there, please? (over there : back to your cabin) (Melman exits)
171.	1178.6	1182.14	4.8	JULIEN TO MAURICE) What happened to the separation of the classes? (classes : social stratums whose members share certain economic, social, or cultural characteristics)

172.	1183.4	1187.8/	4.4	MAURICE TO JULIEN) I'm sure this democracy thing is just a fad. (fad : fashion that is taken up with great enthusiasm for a brief period of time) (note humor of this remark)
173.	1189.4	1194.4	5.0	SKIPPER TO HULA DOLL) We'll go out for pineapple, my bobbly headed boobily-boo. (bobbly headed : referring to the hula doll as a 'bobble head doll', one with a head mounted on a spring so that it moves or 'bobbles' around when touched) (boobily-boo : affectionate nonsense term alliterated with 'bobbly' - note Skipper is cooing at the hula doll) (in the cockpit, a red light flashes on the control panel)
174.	1194.10	1196.10	2.0	KOWALSKI TO SKIPPER) Skipper, look.
175.	1197.8	1199.0	1.8	SKIPPER TO KOWALSKI) Analysis.
176.	1199.6	1205.6	6.0	KOWALSKI TO SKIPPER) Looks like a small bulb used to indicate something unusual, like a malfunction.
177.	1205.12	1210.8/	4.12	SKIPPER TO KOWALSKI, THEN KOWALSKI TO SKIPPER) -I find it pretty and somewhat hypnotic. -That, too. (note humor of Kowalski and Skipper's overly objective reactions to what is clearly a warning light indicating a dangerous situation)
178.	/1210.12	1212.12/	2.0	SKIPPER TO KOWALSKI, THEN TO RICO) Right! Rico?

179.	/1213.2	1214.10/	1.8	SKIPPER TO RICO) Manual! (i.e., 'Hand me the flight manual.') (note that it sounds like Skipper wants to check the manual and look up what the flashing red light means, so they can correct the situation - instead, he uses the manual to smash the button)
180.	1218.0	1220.0	2.0	SKIPPER TO PENGUINS) *Problemo* solved. (Problemo : Spanish for, 'Problem' - to appear in Italics)
181.	/1220.8 (over scene end)	1224.0/	3.8	KOWALSKI TO SKIPPER, THEN SKIPPER TO KOWALSKI) -We may be out of fuel. -Why do you think so? (We may be out of : We may have depleted our supply of)
182.	/1224.6 (over scene end)	1226.10	2.4	KOWALSKI TO SKIPPER) We've lost engine one... (lost : suffered the loss of) (meaning that the engine has stopped running)
183.	1229.0	1232.4/	3.4	KOWALSKI TO SKIPPER) ...and engine two is no longer on fire. (referring to the fact that the second engine has been on fire since their takeoff - note humor of this being acceptable to everybody)
184.	1232.10 (over scene ends)	1235.0	2.6	SKIPPER TO PENGUINS) Buckle up, boys. (Buckle up : Put on your seat belts or safety harnesses)

185.	/1235.12	1238.14	3.2	SKIPPER TO HULA DOLL) Don't look, doll. This might get hairy. (doll : note double meaning - [1] slang term of endearment for a woman; and [2] literally addressing the hula doll) (hairy : slang for, 'frightening')
186.	1239.4	1242.12/	3.8	SKIPPER) (into radio) Attention! This is your captain.
187. *ITAL*	/1243.2	1248.6	5.4	SKIPPER) (over radio) *I have good and bad news. The good news is, we're landing immediately.*
188. *ITAL*	1248.12 (over scene end)	1253.4	4.8	SKIPPER) (over radio) *The bad news is, we're crash-landing.* (crash-landing : making an emergency landing) (the plane suddenly plummets straight down - everyone screams)
189. *ITAL*	1256.8 (over scene end)	1261.12/	5.4	SKIPPER) (over radio) *When it comes to air travel, we know you have no choice.*
190. *ITAL*	/1262.4 (over scene end)	1265.4/	3.0	SKIPPER) (over radio) *But thanks for choosing "Air Penguin".* (When..."Air Penguin". : note play on the usual pilot's remarks at the end of a flight, thanking passengers for selecting their airline) (Air Penguin : fictitious airline, referring to the penguins flying the plane) (as objects fly wildly around the cabin, everyone reacts with terror except Julien, who laughs dementedly)

191.	1282.8	1289.0	6.8	JULIEN TO MAURICE) Raise your arms, Maurice! It's more fun when you raise your arms! (note humor of Julien's treating the nosedive as if it were a roller coaster ride) (the emergency exit pops open and the pair are sucked out of the plane - one of the skeleton passengers flies out with them and its parachute deploys - Julien and Maurice cling to it)
192.	1294.0	1296.0/	2.0	JULIEN) (shouting) I can fly!
193.	1296.6	1303.4/	6.14	ALEX TO MARTY) This could be it, Marty! I want you to know you are a one-in-a-million friend! (it : our death) (a one-in-a-million : colloquial for, 'an extremely rare') (a...friend : meaning that Marty is the kind of good and loyal friend that is rare to come by)
194.	/1303.10	1308.2/	4.8	MARTY TO ALEX) Thanks, buddy! You're the best ever! (buddy : friend)
195.	/1308.8	1311.0/	2.8	ALEX TO MARTY) And you won't mind when I tell you--
196.	1311.6	1313.8/	2.2	MARTY TO ALEX) Tell me anything!
197.	1314.0	1316.4/	2.4	ALEX TO MARTY) I broke your iPod! (iPod : brand of portable media player designed and marketed by Apple and launched in October 2001)
198.	1316.12	1320.4	3.8	ALEX TO MARTY) The buttons were so small! It made me mad!

199.	1320.10 (over scene end)	1324.0/	3.6	MARTY) (yelling), THEN ALEX TO MARTY) -The horror! -I'm sorry!
200.	1324.6	1326.14/	2.8	MARTY TO ALEX, THEN ALEX TO MARTY) -I'll kill you, butt-biter! -It was an accident! (butt : see Title #22) (Marty starts slapping Alex)
201.	/1327.4	1329.10	2.6	ALEX TO MARTY, THEN MARTY TO ALEX) -An accident! -Butt-biter!
202.	1330.0	1334.4/	4.4	MELMAN) (leaping up) I love you, Gloria! I always have! (Gloria is sound asleep - Alex and Marty have stopped their slap-fight to stare at Melman)
203.	/1345.0	1352.8/	7.8	MELMAN) (nervously) Like you love the beach. Or a good book. Or the beach. (you : impersonal pronoun) (note humor of Melman's qualifying his protestation of love for Gloria) (in the cockpit, Skipper stands with the hula doll, calmly watching the ground rise up toward them)
204.	1369.4	1373.0	3.12	SKIPPER TO HULA DOLL) Goodness, doll, you're shaking like a leaf. (doll : see Title #185) (shaking like a leaf : colloquial for, 'shaking violently' - note humor of this remark, as the hula doll is made to quiver when shaken in order to imitate the moves of a hula dance - Skipper is acting as if the doll is shaking out of fear)

205.	1373.8	1376.0/	2.8	SKIPPER TO RICO) Rico, you've had your fun.
206.	/1376.6	1378.0	1.10	SKIPPER TO RICO) Pull up. (i.e., 'Pull up on the control yoke.') (note humor of the reveal that the plane went into a nosedive simply because Rico found it amusing) (Rico pulls up on the yoke and the plane narrowly avoids crashing)
207.	/1381.14	1383.6/	1.8	SKIPPER TO RICO) Gear down. (i.e., 'Lower the landing gear.')
208.	/1386.2	1389.10/	3.8	SKIPPER TO RICO) Gently. You just want to kiss the ground. (kiss : lightly touch on)
209. *ITAL*	/1390.0	1394.0/	4.0	SKIPPER TO RICO) (voice over) *Just a peck, a smooch, like you'd kiss your sister.* (peck : light kiss) (smooch : slang for, 'kiss') (the minute the landing gear touches the ground, it breaks apart into pieces and the plane skids along on its belly)
210.	/1397.3	1398.11/	1.8	SKIPPER TO RICO) I said, kiss it!
211.	/1406.8	1410.14	4.6	SKIPPER TO RICO) Now just a little brake. Just a touch. (in the cabin, Mason and Phil, two chimpanzees from the zoo, are playing chess)

212.	1411.6	1415.0	3.10	MASON TO PHIL) I believe that's checkmate. (that : that move I just made) (checkmate : move that constitutes an inescapable and indefensible attack on a chess opponent's king) (the plane, its body ripped apart, skids right off a cliff)
213.	/1425.12 (over scene ends)	1431.0	5.4	SKIPPER TO RICO & KOWALSKI) Commence emergency landing procedure. Flaps up! Deploy! (Flaps : note that while this normally refers to the mechanical device defined in Title #110, here it is used as a synonym for 'Flippers', and that Rico and Kowalski raise up their flippers upon hearing this command) (Rico and Kowalski raise up their flippers and pull on some straps on the tops of their seats, releasing two parachutes - these open up, slowing the descent of the plane - it lands gently on the grass in the middle of the African savanna)

LAST FRAME OF PICTURE: **1452.15**

END OF REEL 1AB

LABORATORY: 0.00 AT START MARK

23.0 = 1ST SCENE END

41.10 = 2ND SCENE END

53.1 = 3RD SCENE END

214.	14.4	17.0	2.12	GLORIA) (sleepily) Oh, we're here. (here : i.e., 'at our destination') (note that Gloria, who slept through the entire crash, now awakens in the wreckage of the plane - she looks around and reacts in confusion to plane's decimated condition)
215.	18.0	21.4	3.4	GLORIA) (reacting) What in the world? (colloquial expression of surprise)
216.	/23.4	28.0	4.12	GLORIA TO ZOOSTERS) What happened to the plane? What did y'all do to it? (y'all : contraction for, 'you all') (they slowly move out of the wreckage)
217.	28.8	31.12	3.4	MARTY TO HIMSELF) I'm okay. I'm alive.

218.	32.4	38.0	5.12	GLORIA TO ZOOSTERS) I can't even sleep for a minute. This is not J.F.K. (I can't even sleep for a minute : meaning that without her supervision the other Zoosters always get involved in some trouble) (This : This place we're at) (J.F.K. : John F. Kennedy International Airport, an international airport located in Jamaica, Queens, in southeastern New York City and about 12 miles from Lower Manhattan) (note humor of Gloria being uncertain as to whether the savanna setting may be part of the airport)
219.	38.6	41.6/	3.0	SKIPPER TO KOWALSKI) Kowalski, casualty report.
220.	/41.12	44.8	2.12	KOWALSKI TO SKIPPER) Two passengers unaccounted for. (referring to Julien and Maurice, who were sucked out of the plane)
221.	44.14	49.0	4.2	SKIPPER TO PENGUINS) That's a number I can live with. Good landing, boys. (live with : accept without concern) (That's...with : note humor of Skipper's nonchalant acceptance of the fact that two passengers are missing)
222.	49.6	53.0/	3.10	SKIPPER TO PENGUINS) Who says a penguin can't fly? (referring to the fact that penguins are flightless birds - here, the type of flying that Skipper is referring to is the piloting of an airplane - note humor of this) (the Penguins all slap their hands together in a gesture of congratulations and solidarity)

223.	53.10	60.10/	7.0	ALEX TO PENGUINS) Hey, happy slappers! Is there some reason to celebrate? Look at the plane! (happy slapper : sarcastically referring to the Penguins slapping hands - 'happy' and 'slapper' rhyme)
224.	/61.0 (over scene end)	64.8/	3.8	SKIPPER TO ALEX, THEN ALEX TO SKIPPER) -We'll fix it. -How can you fix <u>this</u>?
225.	/64.14	69.0	4.2	SKIPPER TO ALEX) Grit, spit and a whole lot of duct tape. (Grit : Colloquial for, 'Determination and concentrated effort') (spit : colloquial for, 'hard work') (Grit, spit : note that these words rhyme) (duct tape : usually silver adhesive tape made of cloth mesh coated with a waterproof material, originally designed for sealing heating and air-conditioning ducts) (and...tape : note humor of the notion that an airplane could be repaired using duct tape)
226.	69.8	74.12	5.4	SKIPPER TO ALEX) We should be up and running in 6 to 9 months. (up and running : i.e., 'operational') (in...months : note humor of this very long estimate)
227.	/75.4	76.12/	1.8	ALEX) (reacting) 69 months?! (note humor of Alex's mishearing Skipper)
228.	77.2	79.10/	2.8	SKIPPER TO ALEX) No, 6 to 9 months.
229.	80.0	83.12	3.12	SKIPPER TO KOWALSKI) Let's use this setback to our advantage. (setback : unanticipated or sudden check in progress)

230.	84.2	86.4	2.2	ALEX TO SKIPPER) Where'd you get that number? (number : estimate)
231.	86.10	90.4	3.10	SKIPPER TO KOWALSKI) I want you to reconfigure the design. (the design : i.e., 'the design of the airplane')
232.	90.10	92.14/	2.4	ALEX TO SKIPPER) How do you estimate that? (that : that number of months)
233.	/93.4 (over scene end)	98.2	4.14	SKIPPER TO ALEX) Pretty boy! You and your friends go dig a latrine. (Pretty boy : colloquial term of address for a young man who is handsome, but with delicate features and fair skin - sarcastically addressing Alex, implying that he may be handsome but not very intelligent) (latrine : trench used as an outdoor toilet)
234.	98.8	103.0/	4.8	ALEX TO SKIPPER) Hold on. Who made you king of the plane wreck? (Hold on : Wait) (king of the plane wreck : i.e., 'one in charge' - note humor of this title)
235.	/103.8	109.12/	6.4	SKIPPER TO ALEX) Excuse me? Fine. You can be in charge. You fix the plane.
236.	/110.2	113.10/	3.8	ALEX TO SKIPPER) Who gives you the authority to put me in charge? (note humor of Alex's ongoing argumentativeness)
237.	114.0	116.12/	2.12	SKIPPER TO ALEX) Okay, I'll remain in charge.

238.	/117.2	119.10/	2.8	ALEX TO SKIPPER) Yeah, you <u>will</u> remain in charge.
239.	/120.0	123.12/	3.12	SKIPPER TO ALEX) You and your hippie friends stay out of our hair. (hippie : person who opposes and rejects many of the conventional standards and customs of society, especially one who advocates extreme liberalism in sociopolitical attitudes and lifestyles - note humor of Skipper's calling other animals this) (stay out of our hair : colloquial for, 'not interfere with us' - 'not bother or annoy us' - note that penguins do not actually have hair)
240.	124.2	128.2/	4.0	ALEX TO SKIPPER) Correcto-mundo. Because I decided to. (Correcto-mundo : fabricated Spanish slang term for, 'Correct')
241.	128.8 (over scene end)	134.0	5.8	SKIPPER TO ALEX, THEN ALEX TO SKIPPER) -Good for you. -Well, this discussion isn't over. (note humor of Alex's attempt to be strong-willed, as the discussion is clearly over and the Penguins have won) (Skipper looks over at Mason and Phil)

242.	/134.12	142.4	7.8	SKIPPER TO MASON & PHIL) Higher mammals! Stay with us. We could use your front cortexes and opposable thumbs. (Higher mammal : Mammal with a highly developed intellect) (front cortex : referring to the prefrontal cortex, the anterior part of the frontal lobes of the brain, lying in front of the motor and premotor areas - this brain region has been implicated in planning complex cognitive behaviors, personality expression and moderating correct social behavior) (opposable thumb : short thick digit of the human hand, next to the index finger and opposable to each of the other four digits - it is one of the distinguishing features of the primates) (Phil, who uses sign language, signs angrily at Skipper)
243.	142.12	148.4/	5.8	MASON TO PHIL) Phil! I should wash your hands out with soap. (wash your hands out with soap : variation on the expression, 'wash your mouth out with soap', a now somewhat antiquated punishment given to a child who used vulgar language - here referring to Phil using his hands to sign an obscene retort to Skipper)
244.	/148.12	153.8	4.12	GLORIA TO ALEX) How in the hell-o will they fix this plane?! (in the hell-o : variation on 'in the hell', a colloquial emphatic - note that Gloria says 'hello' to Alex as a way of trying to get him to pay attention to her)
245.	154.0	158.4	4.4	ALEX TO GLORIA) You know, grit and spit and spit.
246.	158.10	162.10	4.0	ALEX TO GLORIA) A lot of spit and grit and stick-to-it-iveness. (stick-to-it-iveness : invented noun used colloquially to mean 'unwavering pertinacity' - 'perseverance' - 'tenacity')

247.	163.0	166.0	3.0	MARTY TO ALEX) That don't sound too promising. (don't : incorrect English for, 'doesn't')
248.	166.8 (over scene end)	170.0/	3.8	ALEX TO MARTY) You're right. We're stuck here. (stuck : trapped - forced to remain)
249.	/170.6	176.0	5.10	MARTY TO ZOOSTERS) As long as we're together, we'll be okay.
250.	176.8 (over scene end)	181.0	4.8	ALEX TO ZOOSTERS) Yeah, but love ain't gonna get us home. (ain't : incorrect English for, 'isn't') (gonna : going to) (a large safari tour jeep filled with tourists pulls up behind Alex)
251.	181.8	184.12	3.4	GUIDE TO TOURISTS) Behold! The lion! (the Tourists take pictures of Alex)
252.	/185.4 (over scene end)	188.4/	3.0	ALEX) (reacting), THEN GUIDE TO TOURISTS) -People! -There is much to see. Moving on. (the jeep speeds off)
253.	188.12	192.12	4.0	GLORIA) (yelling) Wait, wait, wait! People! (the four Zoosters chase the jeep)
254.	(OUT)			
255.	195.12	198.8/	2.12	MELMAN) (yelling), THEN ALEX) (yelling) -They'll help us! -Wait up!

256.	199.0	202.12/	3.12	MARTY, THEN GLORIA) (both yelling) -People! Stop! -Help us! (Alex nearly catches up with the jeep)
257.	204.4 (over scene end)	208.4	4.0	ALEX TO TOURISTS) If you stop, I'll autograph those! (those : referring to the pictures the Tourists are taking) (Nana happens to be on the tour)
258.	208.12	212.0/	3.4	NANA TO ALEX) I know you!
259.	/212.6	213.14/	1.8	ALEX TO NANA) (glaring) You.
260.	214.4	217.0/	2.12	NANA TO ALEX) It's the bad kitty. (bad kitty : see Title #70) (as Alex catches up with the jeep, Nana starts to hit him with her purse - he grabs the purse and yanks Nana off the jeep, then punches her repeatedly)
261.	/229.10	232.0	2.6	ALEX TO NANA) How do you like some of that?! (that : that punching) (they continue fighting - she kicks Alex, but he knocks her down, grabs a rock and is about to smash her with it)

262.	261.4	263.12	2.8	NANA) (yelling) Come in, Tokyo! (Come in : radio jargon for, 'Be received clearly by my radio') (Tokyo : city in Japan) (meaning that she wants to get a clear transmission from a Tokyo radio channel) (note that Nana says this while she grabs one of Alex's nipples and turns it sharply, as if she were tuning the dial on a radio - he yells in pain) (Alex releases the rock, which hits him on the head - Nana then kicks Alex in the groin)
263.	/274.0	276.0/	2.0	MARTY) (reacting) Right in the batteries. (batteries : euphemism for, 'testicles')
264.	276.6	280.6	4.0	NANA TO ALEX) You think an old lady can't take care of herself? (take care of : protect)
265.	281.0 (over scene end)	285.6	4.6	NANA TO ALEX) Next time, I won't go so easy on you! (go so easy on you : i.e., 'be so gentle in my treatment of you' - note humor of her saying this, as she beat Alex viciously) (she returns to the tour jeep as the Guide holds the door open for her)
266.	286.10	289.2	2.8	NANA TO GUIDE) Thank you, dear.
267.	289.8 (over scene end)	291.8	2.0	GUIDE TO TOURISTS) Moving on! (the jeep speeds off)
268.	294.12	301.4	6.8	GLORIA TO ALEX) Are you out of your mind? We need help and you harass old ladies?! (out of your mind : insane)

269.	301.10	304.10	3.0	ALEX TO GLORIA) Out of my mind? (Nana has left her purse behind - Alex dumps out its contents and finds a cellular telephone)
270.	305.4	308.12	3.8	ALEX TO GLORIA) Who's out of my mind now? (note humor of the way Alex has phrased this retort) (he dials a number)
271.	309.2	312.6	3.4	MARTY TO ALEX, THEN ALEX TO MARTY) -Try to get an operator. -No problem.
272.	312.12	317.12	5.0	ALEX) (scoffing) Out of my mind. We're going home. (the phone rings)
273. *ITAL*	334.4	336.12	2.8	FEMALE PHONE VOICE) (over cell phone) *Message E-4.*
274. *ITAL*	337.2	342.10	5.8	FEMALE PHONE VOICE) (over cell phone) *The service user has roamed outside the coverage area.* (service : cellular telephone service) (roamed : made a call requiring roaming, a general term in wireless telecommunications that refers to the extending of connectivity service in a location that is different from the home location where the service was registered) (coverage area : geographic area served by a wireless system)
275. *ITAL*	343.0 (over scene end)	346.8	3.8	FEMALE PHONE VOICE) (over cell phone) *Please try again later.* (the four move to the crest of a hill and look down - below is a valley filled with different wild animals and a large watering hole)

276.	353.8 (over scene end)	355.8	2.0	GLORIA) (reacting) Am I trippin'? (trippin' : slang for, 'hallucinating') (a herd of zebras run across the plain)
277.	356.8	360.12	4.4	MARTY) (reacting) All those zebras...like me.
278.	362.4	366.4	4.0	MARTY TO ZOOSTERS, THEN MELMAN TO MARTY) -Where are we? -San Diego. (San Diego : city in Southern California - meaning that Melman thinks they are in the San Diego Wild Animal Park, a zoo in the San Pasqual Valley area of San Diego, California, a popular tourist attraction housing a fabulous array of wild and endangered animals including species from the continents of Africa, Asia, Europe, North and South America, and Australia)
279.	/366.12	370.4	3.8	MELMAN TO ZOOSTERS) This time I'm 40% sure.
280.	370.12	374.4	3.8	ALEX) (reacting), THEN MARTY TO ZOOSTERS) -I know this place. -I think it's Africa.
281.	374.10	376.2/	1.8	MELMAN) (reacting) Africa?
282.	376.8	378.8	2.0	MARTY TO MELMAN) It's got to be.
283.	379.0	382.12/	3.12	MARTY TO ZOOSTERS) Our ancestral crib. (crib : slang for, 'home')

284.	/383.2	386.6	3.4	MARTY TO ZOOSTERS) It's in our blood. I can feel it! (blood : genetic heritage)
285.	386.12	390.8	3.12	ALEX TO ZOOSTERS) No, it's more than that. It's like... (it : the feeling I have)
286.	391.0	395.4	4.4	ALEX TO ZOOSTERS) ...déjà vu, like I've been here before. (déjà vu : French for, 'already seen', the illusion of having already experienced something actually being experienced for the first time)
287.	395.10	398.0	2.6	MARTY TO ALEX) It's like "Roots"! ("Roots" : title of a 1976 novel written by Alex Haley that is a seven-generation story about his own family - it begins with the birth of West African Kunta Kinte, Haley's maternal great-great-great-great-grandfather, and ends with Haley's own research and dramatic discoveries about his genealogy - a hugely popular television miniseries was made from this novel) (meaning that he has returned to his African homeland, in the same way Haley traveled back to Africa to research his family history)
288.	398.6	400.10	2.4	ALEX TO MARTY) No, it's like...
289.	401.0	405.12	4.12	ALEX TO MARTY) ...déjà vu, like I've been here before. (note humor of Alex's talking about experiencing déjà vu by repeating his exact words from above) (they approach the different herds)

290.	407.4	409.4	2.0	ALEX TO ANIMALS) How! (word used frequently as a greeting in representations of Native American speech by Europeans or whites - note humor of Alex addressing the African animals this way, as though they were Native Americans)
291.	413.8	415.8	2.0	ALEX TO ANIMALS) How!
292.	/421.4	423.12	2.8	ALEX TO ANIMALS) Me Alex! (My name is Alex - note that Alex is speaking in extremely simple, truncated English, which he thinks will be more easily understood by the animals, whom he obviously thinks are primitive and uneducated)
293.	424.4	429.0/	4.12	ALEX TO ANIMALS) Me and me friends fly... (me friends : my friends)
294.	429.8	434.0/	4.8	ALEX TO ANIMALS) ...fly in great metal bird. (great metal bird : referring to the airplane) (Alex mimes the actions he describes)
295.	436.4 (over scene end)	439.8	3.4	ALEX TO ANIMALS) Then...plummet!
296.	441.0	443.0/	2.0	ALEX TO ANIMALS) Smash ground! (Smash : Hit the)
297.	444.2	446.12	2.10	ALEX TO ANIMALS) Go boom! (boom : onomatopoeia for the sound of an explosion) (simplistic English for, 'Explode!')

298.	448.0	453.4	5.4	ALEX TO ANIMALS) Then here we emerge.
299.	453.12	458.0	4.4	ALEX TO ANIMALS) We offer only happiness...
300.	458.6	460.14/	2.8	ALEX TO ANIMALS) ...and good greetings.
301.	462.0	466.0/	4.0	HIPPO #1 TO OTHER HIPPO) Is he dancing about a plane crash? (Alex stops, realizing the animals speak English fluently)
302.	467.0	469.12	2.12	ALEX TO ANIMALS) Yeah. We just...yeah.
303.	470.4	472.12/	2.8	ALEX TO ANIMALS) I thought-- Sorry.
304.	473.2	476.2/	3.0	STEPHEN TO ALEX) You came from off the reserve? (off : a place away from) (reserve : see Title #33)
305.	/476.8	480.12/	4.4	ALEX TO STEPHEN) Way off. From the Central Park Zoo, actually. (Central Park Zoo : see Title #68) (Zuba strides to the front of the group and roars loudly, then starts to cough)
306.	492.8	494.12	2.4	MOM TO ZUBA) Don't strain yourself.
307.	495.2	498.2	3.0	ZUBA TO ANIMALS) What's going on here?

308.	498.8	502.4	3.12	ELEPHANT #1 TO ZUBA) They say they're from "off the reserve". (They : These new animals)
309.	502.12 (over scene ends)	507.8	4.12	ZUBA TO ELEPHANT #1) Impossible. Only people come from off the reserve.
310.	507.14 (over scene end)	510.14	3.0	ALEX TO ZUBA) You look familiar. Do I know you?
311.	511.4 (over scene end)	514.12	3.8	ZUBA TO ZOOSTERS) How could you survive the hunters?
312.	/515.4 (over scene end)	518.6	3.2	GLORIA TO ZUBA) We didn't see any hunters. (Alex is still staring at Zuba)
313.	518.12 (over scene end)	521.8/	2.12	ZUBA TO ALEX, THEN ALEX TO ZUBA) -What are you looking at? -Me? Nothing.
314.	/521.14	526.6	4.8	ZUBA TO ZOOSTERS) This watering hole can't feed any more mouths. (watering hole : small natural depression in which water collects, especially a pool where animals come to drink)
315.	526.12 (over scene end)	530.4	3.8	ZUBA TO ZOOSTERS) So skedaddle back to where you came from. (skedaddle : colloquial for, 'head off' - 'go')
316.	530.10	533.14/	3.4	ALEX TO ZUBA) Is there a manager we could talk to? (note humor of Alex's thinking that herds of wild animals would be organized in the same way as businesses, facilities and organizations in the city)

317.	/534.4	538.10/	4.6	ZUBA TO ALEX) I see. You're here to challenge me!
318.	539.0 (over scene end)	541.4/	2.4	ALEX TO ZUBA) What? No! No.
319.	/541.10	544.2/	2.8	ZUBA TO ALEX) That's what it looks like to me!
320.	544.8 (over scene end)	546.8	2.0	MOM TO ZUBA) Zuba! Wait.
321.	546.14	549.4	2.6	ZUBA TO MOM) I'm trying to take care of business--
322.	549.10	553.10	4.0	MOM TO ZUBA) Yeah, yeah, Zuba. Hold on. (Hold on : Wait)
323.	554.10	556.10/	2.0	MOM TO ALEX) (peering at him) Alakay?
324.	557.12	559.12	2.0	MOM TO ALEX) Is that you?
325.	560.2 (over scene end)	565.2/	5.0	ALEX TO MOM) No, it's Alex. Ix. Like New York Knicks. (it : my name) (Ix : the pronunciation of the last syllable of his name) (New York Knicks : professional basketball team based in New York City - 'Knicks' is short for, 'Knickerbockers') (she grabs Alex's paw and finds the birthmark)
326.	/565.8	568.4	2.12	MOM TO ZUBA) Zuba, look!

327.	568.12	573.4/	4.8	ALEX TO MOM) I've always had that. The vet checked it out. (that : referring to the birthmark on his paw) (vet : short for, 'veterinarian') (checked it out : examined it)
328.	573.12	576.12/	3.0	ALEX TO MOM) It's kind of a beauty spot. (beauty spot : mole or birthmark)
329.	577.2	579.6	2.4	ZUBA) (reacting) A mark. (the other animals gasp and mutter)
330.	580.12	584.12/	4.0	ALEX) (reacting) All right, this is a little weird. (This : This reaction) (weird : bizarre)
331.	585.10	589.8/	3.14	ZUBA TO MOM) Honey, he's come home.
332.	/592.12	595.8	2.12	ZUBA TO ALEX) You've come home. (Zuba holds up his paw, showing Alex that he has the identical mark)
333.	/608.0	609.10/	1.10	ZUBA TO ALEX) Son.
334.	/619.0	620.8/	1.8	ALEX) (realizing) Dad.
335.	623.12	627.12	4.0	ALEX TO MOM & ZUBA) Mom and Dad? Mom and Dad!
336.	628.4	633.4	5.0	ALEX TO MOM & ZUBA) Mom and Dad! It's my mom and dad!

337.	634.10	637.2	2.8	ALEX TO MOM & ZUBA) I got a mom and dad! (Alex hugs Mom and Zuba and the other Zoosters follow)
338.	637.8	639.8	2.0	MOM) (exclaiming) My baby's alive!
339.	639.14	641.14	2.0	MARTY TO ZUBA) Dad!
340.	642.4	644.12	2.8	ZUBA) (exclaiming) My son!
341.	645.12 (over scene end)	649.12	4.0	ZUBA TO ANIMALS) My son is home!
342.	652.10	657.4	4.10	ANIMAL #4) (exclaiming) Alakay has come home! (away from the group, Makunga is with Teetsi, another lion)
343.	(OUT)			
344.	663.0	670.0	7.0	MAKUNGA) (shouting) Alakay! Yeah! The Prodigal Son returns. This is perfect! (Prodigal Son : title character of a parable in the New Testament about heaven and the sinner who repents - a young man leaves home and becomes a wastrel; repentant, he returns to be received with joyful welcome)
345.	/670.10	673.12	3.2	TEETSI TO MAKUNGA) I thought you hated Zuba.
346.	674.8	680.8	6.0	MAKUNGA TO TEETSI) No, I do. I do. I hate him. Oh, I do.

347.	681.0	684.8	3.8	MAKUNGA TO TEETSI) And I'm going to use Alakay...
348.	684.14	690.4/	5.6	MAKUNGA TO TEETSI) ...to get rid of Zuba once and for all! (once and for all : permanently) (meanwhile, Julien and Maurice, riding flamingos, approach)
349.	/690.10	692.12	2.2	JULIEN TO FLAMINGO) Giddy-up, feathered horse! (Giddy-up : based on 'Get up', an interjection used to get a horse to move quickly) (feathered horse : note humor of Julien's absurd theory as to what he's riding, which is actually a flamingo)
350.	693.2	697.2	4.0	MAURICE TO ANIMALS) Make way! Move out of the way! Stand aside!
351.	697.8	700.0	2.8	JULIEN) (exclaiming) New York!
352.	700.8	706.0	5.8	JULIEN TO MAURICE) It's a bit of a dump. Are you sure we're not in New Jersey? (dump : slang for, 'disorderly, slovenly, or objectionable place') (New Jersey : northeastern U.S. state bordering New York) (Are you sure we're not in New Jersey : note humor of Julien insulting New Jersey by implying it is a 'dump', a sentiment reflecting the rivalry between people from New York and New Jersey - also note humor of Julien's assuming they're anywhere near New York)
353.	706.8 (over scene end)	711.2	4.10	JULIEN TO ANIMALS) Hello, New Yorkers! Your new king is here!

354.	711.8	714.8	3.0	ZUBA TO ANIMALS) This calls for a celebration! (note that Zuba is referring to Alex's return, but Julien assumes he's referring to his arrival)
355.	715.0	717.8	2.8	JULIEN TO MAURICE) Maurice, I think they like me.
356.	717.14	721.12/	3.14	MAURICE TO JULIEN) You've got to love a non-hostile takeover! (non-hostile takeover : comparing their supposed takeover of the lions to a 'hostile takeover', a business term describing the acquisition of a firm despite resistance by the target firm's management and board of directors) (Animals start singing nonsensical lyrics)
357.	722.4	724.4	2.0	ANIMALS) (singing) *Ha! Chukka-chukka!*
357-A. *ITAL*	724.8	726.12	2.4	JULIEN) (singing) *Chukka-chukka what?* (Marty moves over to the zebras)
358.	736.6	742.10/	6.4	MARTY TO ZEBRAS) Excuse me. I'm Marty. I'm kind of new around here.
359.	743.14	746.6/	2.8	ZEBRAS TO MARTY) Hey, Marty! (note that all of the Zebras have the same voice as Marty, which in the original theatrical release are all Chris Rock's voice)
360.	750.6	756.2/	5.12	MARTY TO ZEBRAS) You're a good-looking group! You like to run?

361.	756.10	760.4	3.10	ZEBRAS TO MARTY) Yeah. Running is crack-a-lackin'. (crack-a-lackin' : slang for, 'great')
362.	760.12	764.0	3.4	MARTY TO ZEBRAS) That's right! Crack-a-lackin'.
363.	764.8	768.14/	4.6	MARTY TO ZEBRAS) You guys speak my crack-a-lackin' language. (Melman is with the giraffes)
364.	/769.4	772.6	3.2	MELMAN TO GIRAFFES) You don't have doctors here?
365.	772.14	774.14	2.0	STEPHEN TO MELMAN) Not anymore.
366.	775.4	778.12	3.8	MELMAN TO GIRAFFES) Well, what if you catch a cold? (catch : contract) (cold : viral infection characterized by inflammation of the mucous membranes lining the upper respiratory passages and usually accompanied by malaise, fever, chills, coughing, and sneezing)
367.	779.2	783.12/	4.10	GIRAFFE #2 TO MELMAN) We go over to the dying holes and we die. (dying hole : implying that there are deep pits into which giraffes go when they are near death)
368.	/787.6	790.12/	3.6	MELMAN TO GIRAFFES) You guys really need a doctor.

369.	/791.2	795.12/	4.10	STEPHEN TO MELMAN, THEN GIRAFFE #2 TO MELMAN) -We have an opening. -You interested? (opening : unfilled job or position) (interested : i.e., 'interested in becoming our doctor')
370.	796.2	799.10	3.8	MELMAN) (reacting) Me? A doctor? (Julien and Maurice are now frolicking in the water hole - Gloria is with other female hippos)
371.	(OUT)			
372.	806.6	811.10	5.4	GLORIA TO FEMALE HIPPOS) It's raining men. Hallelujah! You all got it going on. (It's raining men : i.e., 'The area is filled with males' - note that this is the title of a hit song written by Paul Jabara and Paul Shaffer in 1979, and originally recorded by The Weather Girls in 1982) (Hallelujah : note that this is part of the chorus of the song, which repeats the title - 'It's raining men/Hallelujah, it's raining men') (got it going on : slang for, 'have a very good situation happening')
373.	812.2	816.6	4.4	HIPPO #1 TO GLORIA) Why don’t you have a man? You got worms? (worms : intestinal parasites)
374.	816.12	820.4	3.8	GLORIA TO HIPPO #1) Oh, I got rid of those. Listen, girls.

375.	820.10	825.2/	4.8	GLORIA TO HIPPO #1) Manhattan is short on two things--parking and hippos. (Manhattan : main borough of New York City) (is short on : is lacking) (parking : sufficient parking spaces) (hippos : short for, 'hippopotamuses')
376.	/825.10	830.2	4.8	ZUBA TO LIONS) Hey, everybody! I just found out that my son...
377.	830.10	836.2	5.8	ZUBA TO LIONS) ...is a doggone king! The King of New York! (doggone : slang euphemism for, 'goddamn') (King of New York : see Title #60)
378.	/839.2	842.14	3.12	ZUBA TO ALEX) Show me some of your moves, son. (moves : note that Zuba means 'fighting moves', but Alex thinks he is referring to dance moves)
379.	843.6	847.6	4.0	ALEX TO ZUBA) Okay. This one always knocks 'em dead. (knocks 'em dead : slang for, 'astounds and amazes the audience') (Alex does one of his popular poses)
380.	847.14	849.14	2.0	ALEX) (shouting) Roar! (see Title #59)
381.	850.6	856.2	5.12	ZUBA TO LIONS) Look out. The King is mad. The King is mad! (Look out : Beware) (The King is mad : implying that Alex looks very threatening when he strikes his pose)

382.	856.10	863.14/	7.4	ZUBA TO LIONS) Let's welcome him back into the pride with open arms! (pride : group of lions) (with open arms : i.e., 'warmly and affectionately' - note this has an additional humorous meaning as the lions literally catch Alex with their outstretched limbs or 'arms') (Zuba tosses Alex into the crowd of lions and they catch him and carry him aloft - Marty is running with the zebras)
383.	869.6	871.14	2.8	ZEBRA #1 TO MARTY) Welcome to the herd, Marty!
384.	872.4	877.0	4.12	MARTY) (reacting) Me? I've always wanted to be part of a herd!
385.	877.6	882.6	5.0	MARTY, THEN MARTY & ZEBRAS) It's one for all...and all for all, y'all! (one for all, and all for all : note that Marty is confusing the phrase, 'one for all, and all for one', the motto traditionally associated with the King's Musketeers in the novel "The Three Musketeers", written by Alexandre Dumas - it means that the Musketeers are loyal to the group and will always help any one of them in need) (y'all : see Title #216 - note repetition of 'all')
386.	885.2 (over scene end)	887.2	2.0	MELMAN TO GIRAFFES) How do I look? (Melman has put on a feathered headdress and neck band)

387.	887.8	895.0	7.8	STEPHEN TO MELMAN) Technically, a traditional witch doctor has a bone through his nose. (Technically : According to strict interpretation) (witch doctor : term for a healer in a primitive region, who uses traditional healing rather than science or developed medicine - among African peoples, it can refer to a shamanistic healer) (Stephen holds out a large bone)
388.	895.6	899.0/	3.10	GIRAFFE #2 TO MELMAN) Don't worry--it's just a clip-on. (clip-on : bone that is designed to attach by means of a clip) (the bone clips over Melman's nose so it looks like it's pierced by it)
389.	899.12	903.2	3.6	STEPHEN) (dramatically) *Voilá*! He's a witch doctor! (Voilá : French for, 'See there', an interjection used to call attention to or express satisfaction with a thing shown or accomplished - to appear in Italics)
390.	903.10	907.2/	3.8	MELMAN) (reacting) My mother will be so happy. (referring to the stereotypical notion that a Jewish mother is thrilled when her son becomes a doctor - note humor of Melman's thinking his Jewish mother would have the same opinion about a witch doctor) (Moto Moto, a suave male hippo, is eyeing Gloria from the watering hole)
391.	/912.14	919.2	6.4	HIPPO #1 TO GLORIA) Look out! I think Moto Moto likes you. (Look out : Beware) (Moto : note that this is an African word for, 'Fire')

392.	922.12	924.12/	2.0	HIPPO #1 TO GLORIA) Here he comes. (Moto Moto emerges from the water, revealing that he's absolutely enormous)
393. *ITAL*	929.10 (over scene end)	931.10/	2.0	MOTO MOTO) (voice over) (singing) *I like 'em big* ('em : them - women)
394. *ITAL*	932.6	935.4	2.14	MOTO MOTO) (voice over) (singing) *I like 'em chunky* (chunky : overweight - rhymes with 'plumpy' in Title #395)
395. *ITAL*	935.12	941.2	5.6	MOTO MOTO) (voice over) (singing) *I like 'em big* *I like 'em plumpy* (plumpy : invented word, a diminutive of 'plump' - rhymes with 'funky' in Title #397)
396. *ITAL*	941.10 (over scene end)	947.2/	5.8	MOTO MOTO) (voice over) (singing) *I like 'em round* *With somethin' somethin'* (round : rhymes with 'sound' in Title #397) (somethin' somethin' : contemporary slang for, 'an excellent, impressive quality')
397. *ITAL*	/947.8 (over scene end)	952.0/	4.8	MOTO MOTO) (voice over) (singing) *They like my sound* *They think I'm funky* (funky : slang for, 'stylish and modern in an unconventional way' - 'attractive and hip')
398.	/952.6	955.12/	3.6	MOTO MOTO TO GLORIA) Goodness, girl...you huge. (Goodness : colloquial interjection) (you : you're)

399.	/956.2	959.4/	3.2	GLORIA TO MOTO MOTO) Who's your friend? Or is that your butt? (butt : see Title #22) (sarcastically implying Moto Moto's buttocks are large enough to be the size of a whole other hippo)
400.	961.6	964.6/	3.0	MOTO MOTO TO GLORIA) You as quick as you are hefty. (quick : clever - witty)
401.	964.12	968.2	3.6	GLORIA TO MOTO MOTO) So you're Moto Moto?
402.	/968.10	971.12/	3.2	MOTO MOTO TO GLORIA) The name's so nice, you say it twice. (nice, twice : note that these words rhyme) (referring to 'Moto' being repeated) (note that Moto Moto mistakenly holds up three fingers as he says this)
403.	972.2	974.10/	2.8	GLORIA TO MOTO MOTO) I kind of like it, fatso. (it : the name) (fatso : among humans, an insulting nickname for a fat person - note, however, that among hippos this apparently has a positive connotation)
404.	975.0	981.0/	6.0	MOTO MOTO TO GLORIA) I'll see you around, girl. It won't be hard, because you so...plumpy. (hard : difficult) (meanwhile, the lions are still passing Alex overhead - he reaches Makunga, who holds out his hands to take Alex, then purposely withdraws them so Alex falls to the ground)
405.	(OUT)			

406.	/992.0	993.10/	1.10	MAKUNGA) (reacting) Oops! (interjection used when one has made a mistake - said insincerely)
407.	/996.10	1000.2/	3.8	MAKUNGA TO ZUBA) I hate to be a party pooper, Zuba... (party pooper : alliterated slang term for someone who spoils the fun of others)
408.	/1000.8	1006.14/	6.6	MAKUNGA TO ZUBA) ...but some of the lions were wondering when you plan to banish your son.
409.	/1007.4	1012.0/	4.12	ZUBA TO MAKUNGA, THEN MAKUNGA TO ZUBA) -What are you talking about? -It's nothing.
410.	/1012.6	1017.2	4.12	MAKUNGA TO ZUBA) They're griping that Alakay never went through... (griping : complaining)
411.	1017.8	1021.0	3.8	MAKUNGA TO ZUBA) ...the right of passage, blah, blah, blah... (rite of passage : ritual or ceremony signifying an event in a person's life indicative of a transition from one stage to another, as from adolescence to adulthood) (blah-blah-blah : term used to describe nonsensical or boring talk)
412.	1021.6	1027.6	6.0	MAKUNGA TO ZUBA) ...so he can't be a member of the pride. It's nonsense.
413.	/1027.14	1031.2	3.4	ZUBA) (reacting) I forgot about the rite of passage.
414.	1031.8	1034.12	3.4	ALEX TO ZUBA) What's this rite of passage?

415.	1035.2	1038.10/	3.8	ZUBA TO ALEX) A traditional coming of age ceremony. (coming of age : young person's transition from adolescence to adulthood - the age at which this transition takes place varies in society, as does the nature of the transition)
416.	1039.0 (over scene end)	1044.2/	5.2	ZUBA TO ALEX) Young lions earn their manes by demonstrating their skills. (earn their manes : i.e., 'earn their right to live in the pride as an adult male' - note that only male lions have manes and these begin to grow at the onset of puberty)
417.	/1044.8	1049.12	5.4	ALEX TO ZUBA, THEN ZUBA TO ALEX) -A show-of-skill talent show deal? -Yeah. Strutting their stuff. (show-of-skill : show of one's skills) (talent show : show that features amateur performers whose talents may win them recognition or awards) (deal : arrangement) (note humor of Alex rephrasing the nature of the rite of passage in entertainment terms) (Strutting their stuff : slang for, 'Ostentatiously displaying their talents or skills' - 'Dressing, behaving or performing at one's best in order to impress others')
418.	1050.2	1054.6	4.4	ALEX TO ZUBA) A performance! I think that's up my alley. (up my alley : colloquial for, 'suited to me' - 'something I'm good at')
419.	1054.14	1060.6	5.8	ALEX TO ZUBA) If it's tradition, I want to do it. Strut my stuff. Earn my mane.

420.	1060.12 (over scene end)	1063.2	2.6	ALEX TO ZUBA) I want to be Alaki. (note humor of Alex's not remembering his birth name)
421.	1063.8	1066.12	3.4	MOM TO ALEX, THEN ALEX TO MOM) -Alakay. -Alakay! Even better.
422.	1067.2	1070.14/	3.12	ZUBA TO LIONS) We will hold the rite of passage in the morning!
423.	/1071.4	1075.0/	3.12	MAKUNGA TO ZUBA, THEN TO ALEX) Wonderful! Good luck, Alakay.
424.	/1075.6	1078.6	3.0	ALEX TO MAKUNGA) Where I’m from, we say, "Break a leg." (Break a leg : well-known saying in the theater, meaning 'Good luck', typically said to actors before they go out onstage to perform - the expression is a theatrical superstition that replaces the phrase 'good luck,' which is considered bad luck)
425.	1078.12	1082.0	3.4	ZUBA) (laughing) That's my boy! (boy : son) (a while later, the four sit and look out over the plain - Julien is dancing near the flock of flamingos)
426. *ITAL*	1091.10	1095.6	3.12	JULIEN) (singing) *I'm a private dancer* (lyrics to the song "Private Dancer", written by Mark Knopfler and a track on the 1984 album of the same name, a huge hit album for singer Tina Turner)
427. *ITAL*	1095.14	1099.10	3.12	JULIEN) (singing) *A dancer for money*

428. *ITAL*	1110.12	1114.8	3.12	JULIEN) (singing) *Any old music will do*
429.	1118.12	1121.4	2.8	GLORIA TO ZOOSTERS) Beautiful, isn't it? (it : the vista)
430.	1121.10	1124.10	3.0	MARTY TO GLORIA) It's amazing.
431.	1125.14	1127.14	2.0	ALEX TO ZOOSTERS) Guys...
432.	1129.0	1132.0	3.0	ALEX TO ZOOSTERS) ...this is where we belong. (meanwhile, the Penguins are hiding out in the tall grass - Skipper uses a glass bottle as a telescope to observe the tour jeep)
433.	1134.10	1138.2/	3.8	SKIPPER TO PENGUINS) Operation Tourist Trap is a go. (Tourist Trap : place, such as a shop or resort area, that offers overpriced goods and services to tourists - note alliteration - note also that this name refers to the penguins' intention of luring the tourists into a trap so that they can steep their jeep) (is a go : is ready to proceed)
434.	/1138.8	1141.0	2.8	PRIVATE TO SKIPPER) Oh, I like that one. (one : operation title)
435.	1141.6	1143.12	2.6	KOWALSKI TO SKIPPER) It works on many levels. (works : succeeds - has meaning) (meaning that the operation title means one thing literally, but also has meanings on other levels of understanding, as a colloquialism, pun, etc. - the title refers to both the tour being a 'tourist trap', and the fact that they are going to 'trap tourists')

436.	1144.2	1146.8	2.6	SKIPPER TO PENGUINS) You guys are a bunch of suck-ups. (suck-up : slang for, 'person who fawns over persons in authority in order to win their approval')
437.	1146.14	1148.14	2.0	KOWALSKI TO SKIPPER, THEN PRIVATE TO SKIPPER) -That, too. -Absolutely.
438.	1149.4 (over scene end)	1151.6	2.2	SKIPPER TO PENGUINS) Stations. (i.e., 'Go to your duty positions.')
439.	1152.2 (over scene end)	1155.2/	3.0	SKIPPER TO PENGUINS) Stage one. Go! (Stage one : the first phase of their plan) (as the tour jeep approaches, Private runs out onto the road, right in its path - it hits him and he slides into a prearranged position, then smears ketchup all over himself to look like blood - the Guide stops the jeep)
440.	/1176.2	1179.14/	3.12	GUIDE) (reacting) Oh, no! What have I done?
441.	/1180.4	1182.4/	2.0	SKIPPER AS IF TO GUIDE & TOURISTS) Take the bait. (bait : any substance, esp. food, used in catching fish, or other animals, by alluring them to a hook, snare, or net - here used colloquially to refer to anything which allures, such as a lure, enticement or temptation) (the Tourists rush off the jeep to take pictures of Private)

442.	1182.10	1186.4/	3.10	FEMALE TOURIST TO GROUP, THEN FEMALE TOURIST #2 TO GROUP) -What happened? - Oh, poor little guy.
442-A.	/1186.10	1188.12	2.2	MALE TOURIST #1 TO GROUP) Is he dead?
443.	1190.8	1193.10/	3.2	SKIPPER TO PENGUINS) Stage two! Go, go, go! (Stage two : the second phase of their plan) (the three Penguins propel themselves into the jeep)
444.	/1204.14	1208.14/	4.0	GUIDE TO TOURISTS) I will give him the kiss of life. (him : referring to Private) (kiss of life : colloquial term for emergency mouth-to-mouth resuscitation in which the operator blows air into the victim's lungs to inflate them, allowing air to be exhaled automatically)
445.	/1211.6	1212.14	1.8	SKIPPER TO RICO) Rico! (Rico pops open the hood to hotwire the engine as the Guide gives Private mouth-to-beak resuscitation - Rico gets the engine started and Private shoots out from under the Guide and up into the jeep)
446.	1223.12 (over scene end)	1225.8	1.12	SKIPPER) (shouting) Reverse! (one of the penguins puts the jeep into reverse)
447.	/1226.0 (over scene end)	1227.8/	1.8	SKIPPER) (shouting) Gas! (i.e., 'Accelerate!' - referring to pressing down on the accelerator, which sends gasoline to the engine)

448.	1227.14 (over scene end)	1229.6	1.8	SKIPPER) (shouting) Music! (Rico pops a tape into the player - the Penguins speed off in the jeep)
449.	1231.6 (over scene end)	1234.8	3.2	GUIDE) (shouting) No! Stop! Stop!
450.	1236.14	1238.14	2.0	GUIDE) (shouting) Stop!
451.	1239.4	1241.4	2.0	GUIDE) (shouting) Come back! (Nana, who had been asleep in her seat, sits up)
452.	1244.6 (over scene end)	1248.6	4.0	NANA) (looking around) What is all this rock 'n' roll racket?! (racket : loud, unpleasant noise) (rock 'n' roll racket : note alliteration) (the Penguins knock Nana through the windshield and off the jeep - she smacks down into the road - they stop the jeep)
453.	/1257.6 (over scene end)	1259.6	2.0	SKIPPER TO PENGUINS) Is she dead? (Nana sits up)
454.	/1260.12	1262.2/	1.6	SKIPPER TO PENGUINS) No! (Skipper accelerates the jeep right at Nana, slamming into her - they speed away again)
455.	1274.4	1277.2/	2.14	NANA) (shouting) You hoodlums!
456.	1280.2	1282.8	2.6	GUIDE TO NANA) Are you okay?

457.	1283.0 (over scene end)	1287.6	4.6	STATEN ISLAND JOE) (bringing over purse) Lady, I found your pocketbook. (pocketbook : purse)
458.	1287.14	1293.2	5.4	NANA TO STATEN ISLAND JOE) My handbag. Such a good boy.
459.	1293.10	1296.14/	3.4	NANA TO STATEN ISLAND JOE) Nana can't survive without it. (Nana : colloquial term for, 'Grandmother')
460.	1297.4	1300.4/	3.0	STATEN ISLAND JOE TO NANA) You are one tough cookie. (tough cookie : slang for, 'person who is very determined to do what they want and who usually succeeds even in difficult situations')
461.	1300.10	1304.14/	4.4	NANA TO STATEN ISLAND JOE) Brownies Troop 416, Yonkers. (Brownies : division of the Girl Scouts, an international scouting organization for girls, which covers ages seven through ten) (Brownies Troop 416 : meaning that she was a member of Brownie Troop 416, or that she supervises the troop) (Yonkers : city of southeast New York north of New York City - meaning that her troop is based in Yonkers)
462.	1305.10	1310.6	4.12	GUIDE TO TOURISTS) Nobody panic! The best thing to do is stay together.
463.	1310.12	1315.14	5.2	GUIDE TO TOURISTS) We'll wait for another tour jeep. It may take hours, but-- (Nana walks off down the road)
464.	1316.4	1317.14/	1.10	STATEN ISLAND JOE TO NANA) Where are you going?

465.	1319.4	1326.2/	6.14	NANA TO STATEN ISLAND JOE) I'm not staying here to be attacked by more animals! I'm too old to die. (I'm too old to die : note humor of this remark, a play on the common expression, 'I'm too young to die')
466.	1328.2	1333.6	5.4	STATEN ISLAND JOE TO TOURISTS, THEN TO NANA) I'm going with her. Old lady, wait up! (wait up : wait for me) (other tourists follow Joe and Nana)
467.	1334.0	1337.10	3.10	GUIDE TO TOURISTS) Please! We need to stay...
468.	1338.6	1340.6/	2.0	GUIDE TO TOURISTS) ...together. (they all leave the Guide)
469.	1342.2	1345.2	3.0	GUIDE TO TOURISTS) Fine! We'll go that way!
470.	1345.10	1349.2	3.8	NANA TO TOURISTS) Does anyone want a hard candy?
471.	1355.2	1358.6	3.4	MOM TO ALEX, THEN ZUBA TO ALEX) -Easy now. -Watch your step. (Easy : Careful) (Watch your step : Be careful where you walk) (it is evening - Zuba and Mom lead Alex to the cave where they live)
472.	1359.6	1365.2	5.12	ZUBA TO ALEX) And right here...okay, are you ready?

473.	1368.2	1371.2	3.0	ZUBA TO ALEX) This is where you slept. (This : This part of the cave) (one section of the cave has a simple mobile made of bones and other objects)
474.	1371.10	1374.2/	2.8	ALEX) (reacting) Oh, man! (colloquial expression of amazement)
475.	1375.14	1377.14	2.0	ALEX) (reacting) Wow. (colloquial interjection of amazement)
476.	1379.14	1385.2	5.4	ALEX TO ZUBA & MOM, THEN ZUBA TO ALEX, THEN TO MOM) -Was this mine? -Look at you. Look at him. (this : this mobile) (Alex taps at the mobile with his paws, then picks up the lion-face rattle)
477.	/1386.4	1390.4	4.0	ALEX) (reacting) Oh, this thing. Look, look!
478.	1391.2	1394.10	3.8	ALEX TO ZUBA & MOM, THEN ZUBA TO MOM) -I remember this! -He remembers. (Alex sits on the rock where he slept)
479.	1396.2	1397.10	1.8	ALEX TO ZUBA & MOM) A little harder than-- (harder : less yielding)
480.	1398.0	1403.10	5.10	ZUBA TO ALEX) You never slept on the right end. You always slept on the bottom end. (right end : proper end of the rock - customary end of the rock) (there's a paw print on a wall)

481.	1404.14	1406.10	1.12	ALEX TO ZUBA & MOM) Is that...?
482.	1407.2 (over scene end)	1409.2	2.0	ALEX TO ZUBA & MOM) Is that my...?
483.	1412.2	1414.2	2.0	ALEX TO ZUBA & MOM) Is that me? (i.e., 'Is that pawprint mine?')
484.	/1414.14	1418.4	3.6	MOM TO ALEX) You had the cutest little paws.
485.	1418.10	1422.2	3.8	ZUBA TO ALEX) Little, little bitty ol' paws. (bitty : colloquial for, 'tiny') (ol' : old)
486.	1422.10	1426.10	4.0	MOM TO ALEX) You did that the day we lost you. (did that : made that pawprint)
487.	1428.10	1432.10	4.0	ALEX) (reacting) Wow. I was so young.
488.	1433.10	1435.10/	2.0	ALEX TO ZUBA & MOM) What happened?
489.	1437.2	1442.2	5.0	ZUBA TO ALEX) It was all my fault. I turned my back and--
490.	1442.8	1445.8	3.0	MOM TO ZUBA) It was not your fault.
491.	1445.14	1453.6/	7.8	MOM TO ALEX) Your father did everything he could. He tracked those hunters for weeks. (tracked : followed)

492.	1453.14	1455.14	2.0	MOM TO ALEX) Far off the reserve.
493.	1456.4 (over scene end)	1460.14	4.10	ZUBA TO ALEX) Finally, I had to assume the hunters...
494.	1461.10	1463.2	1.8	ZUBA TO ALEX) ...well....
495.	1463.10	1468.10	5.0	MOM TO ALEX) We thought they'd killed you.
496.	1469.2	1475.10	6.8	ZUBA TO ALEX) But my son fought them off! Don’t mess with the King of New York! (mess with : slang for, 'challenge' - 'threaten')
497.	1476.0	1478.4	2.4	ALEX TO ZUBA, THEN ZUBA TO ALEX) -That's right! -Keep your chin in. (in : tucked down) (Zuba and Alex shadow box)
498.	1478.10	1484.14/	6.4	MOM TO ZUBA & ALEX) You boys be careful! Watch out before you break something. (Watch out : Be careful) (note that, normally, this refers to roughhousing individuals breaking furniture or fragile items - here, presumably, Mom is referring to one of them breaking a bone) (Mom holds up a blanket)
499.	1487.2	1491.2/	4.0	MOM TO ALEX) You used to call this "foofie". (Alex takes the blanket)
500.	1494.14	1496.12	1.14	ALEX) (holding blanket) Foofie.

501.	1497.2	1499.2	2.0	ZUBA TO MOM) He doesn't want that. (Alex hugs the blanket - Zuba tries to take it)
502.	1499.8	1501.14/	2.6	ALEX) (jumping back) This is my foofie! (Alex speaks in a childish tone of voice)
503.	/1506.8	1509.4/	2.12	MOM TO ZUBA) Zuba, give him his foofie.
504.	/1509.10	1515.14	6.4	ALEX TO ZUBA) I mean, no, thank you, thank you. It's perfect.
505.	1516.6 (over scene end)	1521.6	5.0	ZUBA TO ALEX) Son, you get your rest. You have a big day tomorrow.
506.	1521.14	1525.2/	3.4	ZUBA TO ALEX) You'll need all your strength.
507.	/1525.8	1528.14/	3.6	ALEX TO ZUBA) I will bring the house down for you. (bring the house down : colloquial for, 'evoke tumultuous applause and cheers' - meaning that his performance in the rite of passage will be so spectacular, the other animals will be overwhelmed)
508.	1529.10	1535.0/	5.6	MOM TO ALEX) I hope so. Otherwise, your father will have to banish you.
509.	1535.14	1538.2/	2.4	ALEX TO MOM) Geez, really? (Geez : mild colloquial emphatic)

510.	/1538.8	1543.0/	4.8	ZUBA TO ALEX) I know you'll do us proud. You know why? (do : make)
511.	1545.6	1548.14	3.8	ZUBA TO ALEX) You were born with it. (it : inherited talent and skill - also referring to the birthmark on Alex's paw, which Zuba points to)
512.	/1551.2	1553.6	2.4	ZUBA TO ALEX) Good night, Alakay.
513.	1553.14	1557.14	4.0	ZUBA TO HIMSELF) (moving off) My boy. My own boy.
514.	1561.10	1564.6	2.12	ZUBA TO HIMSELF) My son's a king.
515.	1566.2 (over scene end)	1568.14	2.12	ZUBA TO HIMSELF) My son's a king.
516.	1584.2	1586.6	2.4	ALEX TO MOM) Good night, Mom.
517.	1587.14	1590.14/	3.0	MOM TO ALEX) Good night, Alakay. (Zuba and Mom exit - Alex hugs his blanket)
518.	1600.14	1603.2	2.4	ALEX TO HIMSELF) Foofie.
519.	1603.14	1607.6	3.8	ALEX TO HIMSELF) Look at foofie! My foofie!
520.	1611.12	1613.12	2.0	ALEX TO HIMSELF) My foofie!

521.	1614.14	1622.2	7.4	STATEN ISLAND JOE) (into camera) No sign of civilization. Everybody appears very tired. (out on the plains, Staten Island Joe is videotaping the trek)
522.	1622.10	1625.10	3.0	STATEN ISLAND JOE) (into camera) I think we're lost.
523.	1626.0	1629.10	3.10	STATEN ISLAND JOE TO NANA) Nana, do you know where you're going?
524.	1630.0	1636.12	6.12	NANA TO STATEN ISLAND JOE) No, but I'm going with a skip in my step and a smile on my face. (skip : energy)
525.	1637.2	1640.10	3.8	STATEN ISLAND JOE TO NANA) Sure, right. (more Tourists emerge from some shrubs)
526.	1644.2	1648.4/	4.2	MALE TOURIST #2 TO TOURISTS, THEN FEMALE TOURIST #1 TO TOURISTS) -It's people. -How did you get here?
527.	/1648.10 (over scene end)	1652.4	3.10	STATEN ISLAND JOE TO TOURSTS, THEN MALE TOURIST #2 TO STATEN ISLAND JOE) -Can you help us? We're lost. -We are, too.
528.	1652.10	1659.6	6.12	FEMALE TOURIST #1 TO TOURISTS) It was awful. A flash of black and white and they were gone. They took the jeep! (meaning that the Penguins stole yet another jeep)

529.	/1659.14	1663.14/	4.0	STATEN ISLAND JOE TO FEMALE TOURIST #1, THEN MALE TOURIST #3 TO STATEN ISLAND JOE) -That happened to us, too! -What do we do?
530.	1664.4	1665.12	1.8	MALE TOURIST #2 TO TOURISTS) How will we survive?
531.	1666.2	1672.2	6.0	STATEN ISLAND JOE TO TOURISTS) No food, no water, no shelter. What will we do?!
532.	1675.2	1679.2	4.0	NANA TO TOURISTS) You can let nature get the best of you... (get the best of you : defeat you - master you)
533.	1679.10	1683.4/	3.10	NANA TO TOURISTS) ...or you can get the best of nature. (Nana has rubbed her knitting needles together to create a tiny flame - she sprays hairspray on it and it bursts into a large fire)
534.	1687.0	1692.12/	5.12	NANA TO TOURISTS) Gather 'round, children. We're New Yorkers, right?
535.	/1695.0	1699.12	4.12	NANA TO TOURISTS) We survive the concrete jungle! (concrete jungle : area in a city with large modern buildings that is perceived as dangerous and unpleasant - referring to New York City)

536.	1700.2	1707.2	7.0	NANA TO TOURISTS) When we need food, we hunt for a decent hot dog stand. Am I right? (hot dog stand : food business stand that sells hot dogs, usually from an external counter on a public thoroughfare such as a road, street, mall or food court) (note humor of Nana's acting as though this kind of semi-industrious effort would enable them to survive in the jungle)
537.	/1708.2	1713.10	5.8	NANA TO TOURISTS) If we need shelter, we build skyscrapers.
538.	1714.2	1719.12/	5.10	NANA TO TOURISTS) If we need water, we build a dam.
539.	/1720.2	1722.14	2.12	STATEN ISLAND JOE) (exclaiming) We're New Yorkers!
540.	1723.6	1726.10	3.4	NANA TO TOURISTS) If we can make it there... (make it : succeed)
541.	1727.2	1730.14/	3.12	NANA TO TOURISTS) ...we can make it anywhere! (note that Nana is quoting a lyric from the popular song, "New York, New York", the theme song from the 1977 Martin Scorsese film of the same name where it was performed by Liza Minnelli - it was composed by John Kander, with lyrics by Fred Ebb - 'there' and 'anywhere' rhyme - the original lyrics are sung in first person)

LAST FRAME OF PICTURE: **1744.10**

END OF REEL 2AB

LABORATORY: 0.00 AT START MARK

32.5 = 1ST SCENE END

51.6 = 2ND SCENE END

76.0 = 3RD SCENE END

542.	22.8	25.12	3.4	MORT) (shouting) I'm coming, King Julien! (on a beach in Africa, Mort drags himself out of the water and walks up the sand - suddenly, a huge shark leaps out of the water and tries to eat him)
543.	35.8	39.0	3.8	MORT TO SHARK) Bad fishy! Bad fishy! (fishy : diminutive of, 'fish')
544.	41.8	45.0	3.8	MORT TO SHARK) No, shark, no! Sit! (Sit : note humor of Mort's giving the shark a command as if it were a dog) (Mort runs further up the beach, towards the jungle, as the shark bounces along after him - Mort giggles manically)
545.	48.8	51.4/	2.12	MORT TO HIMSELF) Why am I laughing?
546.	56.10	62.14	6.4	KOWALSKI TO SKIPPER) We have the parts we need, but we're slightly behind schedule. (behind schedule : at a point where one is working slower than anticipated in order to meet a certain deadline) (near the plane crash site, the Penguins are dismantling dozens of tour jeeps they have stolen)

547.	63.4	66.6	3.2	SKIPPER TO KOWALSKI, THEN KOWALSKI TO SKIPPER) -How slightly? -6 to 9 years. (6 to 9 years : note humor of Kowalski saying this is 'slightly behind schedule' - note comparison to '6 to 9 months' in Title #226)
548.	66.14	71.12	4.14	SKIPPER TO KOWALSKI, THEN KOWALSKI TO SKIPPER) -69 years? -No, 6 <u>to</u> 9 years. (note that Skipper misheard Kowalski in the same way that Alex misheard him in Title #227 - note humor of this)
549.	72.6	75.14/	3.8	SKIPPER TO PRIVATE) (into PA system) Private! What happened to our thumbs? (Private : enlisted man of the lowest rank) (our thumbs : referring to the chimps, Mason and Phil, as referenced in Title #242)
550.	/76.4	78.12	2.8	PRIVATE TO SKIPPER) Haven't seen them since yesterday. (Private tries to handle a screwdriver, then drops it)
551.	79.4	81.12	2.8	PRIVATE) (exclaiming) Darn you, Darwin! (Darn : slang euphemism for, 'Damn') (Darwin : Charles Darwin, a British biologist and naturalist who developed and expounded the theory of evolution by natural selection and the survival of the fittest, 1809-1882) (referring to Darwin forming the theory of natural selection, the process by which nature rewards those individuals better adapted to their environments with survival and reproductive success - implying that somehow Darwin was responsible for penguins evolving without thumbs)

552.	/82.4 (over scene end)	89.8/	7.4	SKIPPER) (reacting), THEN TO PRIVATE) (into PA system) Nobody goes AWOL on my watch. Private! You're coming with me. (AWOL : acronym for, 'absent without leave', referring to deserting one's post or station without leave) (on my watch : i.e., 'while I'm on duty' - 'while I'm in charge') (the jeep Private was working on explodes, sending him flying)
553.	90.8 (over scene end)	94.0	3.8	SKIPPER TO RICO) (into PA system) Rico! You're coming with me! (note that Skipper is now recruiting Rico to accompany him since Private has been blasted away)
554.	/95.0	100.12	5.12	SKIPPER TO RICO) (into PA system), THEN MASON TO SKIPPER) -We'll find them and bring them in for court martial. -Not necessary! (them : the chimps) (court-martial : military or naval court of officers appointed by a commander to try persons for offenses under military law)
555.	/101.4	106.8	5.4	MASON TO SKIPPER) We've recruited a few extra thumbs for you, Skipper. (Skipper : colloquial term for the captain of a ship, or a leader) (Mason and Phil have returned with hundreds of chimpanzees)
556.	/116.4	119.0/	2.12	SKIPPER) (reacting) Well, I'll be a monkey's uncle. (colloquial expression of amazement and disbelief - note that the use of a phrase with 'monkey' is humorously appropriate)

557.	/119.8	122.4	2.12	MASON TO SKIPPER) Oh, I doubt that. (wryly interpreting Skipper's previous statement literally) (the Chimps begin bouncing about manically)
558.	/132.0	135.4/	3.4	SKIPPER TO CHIMPS) (into PA system) Enough lollygagging. Let's get to work. (lollygagging : wasting time - dawdling)
559.	/135.10 (over scene end)	141.6	5.12	SKIPPER TO CHIMPS) (into PA system) There'll be 3 groups. Group Alpha will do sheet metal fabrication. (Alpha : Greek alphabet for the letter 'A') (Group Alpha : referring to the first group) (sheet metal : metal that has been rolled into a sheet having a thickness between foil and plate)

560.	141.10	147.10/	6.0	SKIPPER TO CHIMPS) (into PA system) Group Bronson handles assembly. Group George Peppard, craft services. (Group Bronson : note humor of the fact that, instead of continuing with the Greek alphabet and calling this 'Group Beta', Skipper is using the name 'Bronson' to represent the letter 'B', referring to action film star Charles Bronson) (George Peppard : popular American television and film actor) (Group George Peppard : note humor of Skipper's now completely abandoning the alphabetical listing of groups, and using the name of another actor known for his tough and intimidating persona - this may also be a reference back to 'Alpha Group', as Peppard was the lead in the popular 1980s television action series "The A-Team", as the title and term is the nickname for Operational Detachments Alpha, a team of trained soldiers within the U.S. Army Special Forces) (craft services : in motion picture and television production, the people available to assist and service the other crafts which include camera, sound, electricians, grips, props, art director, set decorator, hair and makeup, during the actual shooting of a motion picture - their tasks include providing snacks and cleaning the set - note humor of this being a job assignment)
561.	/148.0 (over scene end)	150.0	2.0	SKIPPER TO CHIMPS) (into PA system) Any questions? (the chimps just stare - Mason starts to raise his hand, but Skipper ignores him)
562.	150.8 (over scene end)	154.4	3.12	SKIPPER TO CHIMPS) (into PA system) Good! Let's get to work. (the Chimps surge over to the jeeps and begin taking them apart)

563.	165.4	169.8	4.4	SKIPPER TO MASON) I'd like to kiss you, monkey man. (I'd like to kiss you : note that Skipper is saying this figuratively, referring to his gratitude for Mason's help, but Mason interprets him literally) (monkey man : affectionately addressing Mason)
564.	170.0	175.4	5.4	MASON TO SKIPPER) All right, but you're so darn ugly. (All right : Fine) (I'd...ugly : note that this is a play on a famous exchange of dialogue from the classic 1968 science fiction motion picture, "Planet of the Apes" - in the film, astronaut George Taylor [Charlton Heston] finds himself on a future Earth that is run by apes - after getting help from friendly apes Cornelius [Roddy McDowell] and Dr. Zira [Kim Hunter], Taylor says to Zira 'Doctor, I'd like to kiss you good-bye', to which she responds, 'All right, but you're so damned ugly' [the joke being that in this ape world, humans are considered the unattractive ones]) (he kisses Skipper - on the savannah, Alex is with three other cub initiates, as they all apply ceremonial body paint)
565.	184.8	191.2/	6.10	ALEX TO CUBS) Remember, little cub scouts, a great dance performance comes from the heart. (cub scout : as a proper noun, this is the term for a member of the section of the worldwide Scouting movement for young persons, mainly boys normally aged 8 to 10 - here, referring to lion cubs) (comes from the heart : colloquial for, 'comes from sincere feeling')

566.	192.8	196.4/	3.12	ALEX TO CUBS) Straight from the heart, you never go wrong. (you : impersonal pronoun) (go wrong : fail - do badly - make a mistake) (the Cubs look at Alex dubiously)
567.	199.0	200.10/	1.10	CUB #1 TO ALEX) Sure, mister. (Makunga approaches)
568.	201.0	206.8	5.8	MAKUNGA TO ALEX) Hey, Alakay, I thought I'd wish you luck. (Alakay : see Title #7)
569.	206.14 (over scene end)	211.14	5.0	MAKUNGA TO ALEX, THEN ALEX TO MAKUNGA) -You're not nervous, are you? -Nah, it's my thing. (Nah : colloquial for, 'No') (it : dance) (my thing : slang for, 'what I'm skilled at' - 'what I do best')
570.	212.4	217.10	5.6	MAKUNGA TO ALEX) In my opinion, the key to this is choosing the right competitor.
571.	218.0	222.12/	4.12	ALEX TO MAKUNGA) You mean, this is like a dance battle sort of thing? (dance battle : dance competition between two individuals)
572.	/223.2	226.2/	3.0	ALEX TO MAKUNGA, THEN MAKUNGA TO ALEX) (after a pause) -Like a dance-off? -Uh, sure. (dance-off : note that '-off', when used as a suffix, forms nouns that denote competitions, especially between the finalists of earlier competitions or as a means of deciding a tie)

573.	/226.8	229.12	3.4	ALEX TO MAKUNGA) Great. I love that. Freestyle. (Freestyle : competition, as in figure skating, dancing, skiing, or surfing, in which any maneuver or movement is allowed and competitors are judged on their artistic expression, acrobatic skill, and athletic expertise)
574.	230.4 (over scene end)	236.0	5.12	ALEX TO MAKUNGA) Who'd be a good match for me? Just to keep things interesting. (match : competitor of equal skill) (keep things interesting : in betting or competition, a phrase meaning, 'ensure the outcome is not so obvious as to bore the onlookers')
575.	237.4	240.8	3.4	MAKUNGA TO ALEX) I wish I could help, but...
576.	240.14	246.4	5.6	MAKUNGA TO ALEX) ...that's strictly against our ancient tradition and all we hold sacred.
577.	246.10	251.14/	5.4	MAKUNGA TO ALEX) But if it was me out there...I'd choose Teetsi.
578.	253.0	257.12	4.12	ALEX TO MAKUNGA) Teetsi. Okay. Sounds interesting.
579.	258.4	260.8	2.4	ALEX TO MAKUNGA) Makunga, right? Thank you. (Makunga : Your name is Makunga)

580.	260.14	264.10	3.12	MAKUNGA TO ALEX) Anything for Zuba's boy. Go get 'em, tiger. (boy : son) (Go get 'em : colloquial expression used to encourage someone to do well - i.e., 'Perform well against your competitor[s]') (tiger : slang term for an energetic, aggressive and audacious individual - note humor of Makunga addressing a lion this way)
581.	265.0	267.0	2.0	ALEX) (moving off) Shake it out. (i.e., 'Shake the arms and legs to release tension in the muscles')
582.	268.0	270.12	2.12	ALEX) (doing a dance count) A five, six, seven, eight.
583.	271.4	274.12/	3.8	ALEX TO CUBS) Let's go, let's do this. (Alex and the three Cubs move out to a large arena where all of the lions have gathered)
584.	302.4	305.12	3.8	ZUBA TO LIONS) Let us begin the Rite of Passage ceremony. (Rite of Passage : see Title #411)
585.	306.2	310.12	4.10	MOM TO ALEX) (yelling), THEN ZUBA TO MOM) (annoyed) -Come on, baby! Make Mama proud! -Woman, I'm-- (Come on : interjection of urging)
586.	/311.4	313.0/	1.12	ALEX TO MOM) On it, Mom! (On it : Taking care of it - meaning that he will do well and make her proud)
587.	313.6	315.12/	2.6	ZUBA TO ALEX & CUBS) Who will be the first participant?

588.	316.2 (over scene end)	319.12	3.10	ALEX) (raising his hand) Oh! Me, me! Me! Please, me?
589.	320.4	323.12/	3.8	ZUBA TO ALEX) How about you? The tall, handsome one.
590.	/324.2	326.12/	2.10	ZUBA TO ALEX) Yeah. Choose your opponent.
591.	327.12	330.4	2.8	ALEX) (surveying lions) Let me see.
592.	332.0	335.12/	3.12	ALEX) (surveying lions) I guess I'll pick...
593.	340.6	341.14/	1.8	ALEX) (looking at lions) ...Teetsi? (the lions gasp)
594.	/344.14	348.10	3.12	MOM) (reacting) Teetsi? Why did he pick Teetsi?
595.	349.0	354.0	5.0	ZUBA TO MOM) That's my boy! He's got some gumption there! (That's my boy : colloquial expression of approval)
596.	355.4	358.0/	2.12	ZUBA TO LIONS) Somebody, wake him up! (him : Teetsi) (Teetsi is draped over a rock, asleep - another lion drops a large rock on Teetsi's head and he leaps up, roaring - Teetsi, who is huge and muscular, walks over to Alex, who is unfazed)

597.	/378.6	382.6	4.0	ALEX TO TEETSI) Come on, Teetsi. Let's do this, huh? (Come on : Let's go) (do this : engage in this 'dance battle')
598.	382.12	389.8/	6.12	ALEX TO TEETSI) Come on, little tsetse fly. Let's see your stuff. Bring it. (tsetse fly : note that Alex assumes the name 'Teetsi' is derived from this word, referring to a two-winged bloodsucking African fly of the genus Glossina, often carrying and transmitting pathogenic trypanosomes to humans and livestock) (stuff : skills) (Bring it : slang phrase used to issue a challenge to someone to perform an action)
599.	/389.14	392.10/	2.12	TEETSI TO ALEX) (growling), THEN ALEX TO TEETSI) -Let's dance! -Okay. (dance : note that Teetsi is using this as a euphemism for, 'fight', but Alex interprets him literally)
600.	/393.0	397.2	4.2	ALEX TO TEETSI) But let me warn you that I am a protégé of...
601.	397.8	401.8/	4.0	ALEX TO TEETSI) ...Fosse and Robbins! (Fosse : Bob Fosse, a legendary American choreographer and director, 1927-1987) (Robbins : Jerome Robbins, another famous American choreographer and director, 1918-1998) (Alex does some dance moves)

602.	402.0	405.12/	3.12	TEETSI TO ALEX) Not "dance" dance! Fight! (note that Teetsi is saying they should fight, not dance, but Alex interprets him to be saying 'dance fight', and thinks he's referring to the kind of choreographed dancing done when a scene requires dancers to fight, as in "West Side Story")
603.	407.0	410.8	3.8	ALEX TO TEETSI) Dance fight! You got it. (Alex does the "Jet Song" dance from "West Side Story")
604.	/420.10	423.2	2.8	MOM) (reacting), THEN ZUBA) (reacting) -Is he dancing? -What's he doing?
605.	423.8 (over scene end)	427.0	3.8	MOM) (reacting) I know that boy is not dancing. (contemporary slang indicating incredulity)
606.	428.0	431.4/	3.4	MAKUNGA) (chortling) This is even better than I thought. (Alex continues dancing)
607.	/435.8	437.12/	2.4	ZUBA TO ALEX) Alakay, turn around!

608. /438.2 444.6 6.4
(over scene end)
ALEX TO ZUBA)
No, Pop, it's hop, shuffle, ball change, hip swish, turn around.
(Pop : colloquial for, 'Father')
(it : the sequence of dance steps)
(shuffle : dance with sliding and tapping steps)
(ball change : dance move that consists of two steps--a partial weight transfer on the ball of a foot, followed by a step on the other foot)
(Alex turns to see Teetsi leaping directly for him - Alex is slammed headfirst into a boulder and knocked out)

609. 459.0 461.8 2.8
ZUBA) (reacting)
Oh, no.

610. 463.4 466.8 3.4
(over scene end)
MOM TO ALEX)
Alakay! Are you hurt?

611. 467.0 469.8 2.8
ALEX TO MOM) (groggy)
Yeah, I am.

612. 469.14 472.6 2.8
ALEX TO ZUBA)
Did I win?

613. 472.11 474.11/ 2.0
ZUBA TO ALEX)
No, son.

614. 475.2 477.10 2.8
ZUBA TO ALEX)
How could this happen?
(this : your being defeated)

615. 478.0 484.0/ 6.0
ZUBA TO ALEX)
You told us you were a king. A king does not get beat.
(beat : defeated)

616.	484.8	490.4	5.12	ALEX TO ZUBA) I am a king. I'm the King of New York. (King of New York : see Title #60)
617.	491.0	496.12/	5.12	ALEX TO ZUBA) It's my stage name. Like for when I perform. (stage name : pseudonym used by actors and entertainers)
618.	/497.2	498.10	1.8	ZUBA TO ALEX) Perform?
619.	498.14 (over scene end)	505.6/	6.8	MAKUNGA) (insincere wailing) Oh, no, this is horrible! Alakay has failed the test!
620.	506.4 (over scene end)	513.4	7.0	MAKUNGA) (insincere wailing) Who would have ever imagined that Zuba would have to banish...
621.	514.4	516.8/	2.4	MAKUNGA) (insincere wailing) ...his own son?
622.	/516.14	519.10/	2.12	MOM TO ZUBA) Zuba, no.
623.	/520.0	522.12	2.12	MAKUNGA TO ZUBA) Zuba, yes.
624.	523.4	529.0	5.12	MAKUNGA TO LIONS) Sadly, the Alpha Lion must cast out all failures. (Alpha Lion : see Title #10)
625.	548.0	551.10/	3.10	ZUBA TO LIONS) Then I'm no longer the Alpha Lion.
626.	553.4	555.12	2.8	ALEX TO ZUBA) Dad, what are you doing?

627.	556.4	560.8	4.4	ALEX TO ZUBA) Dad, no! You can't do this.
628.	563.14	567.10/	3.12	MAKUNGA TO LIONS) Who could possibly take Zuba's place?
629.	569.4 (over scene end)	571.0	1.12	MAKUNGA TO LIONS) Anyone?
630.	571.8	574.4/	2.12	MAKUNGA TO LIONS) Someone? No one? (one lion raises his hand - Makunga swings around and whacks him in the face, knocking him out)
631.	575.10 (over scene end)	577.6	1.12	MAKUNGA TO LION) You, sir!
632.	578.0 (over scene end)	580.0	2.0	MAKUNGA) (seeing the Lion is unconscious) I guess not.
633.	580.8	585.0	4.8	MAKUNGA) (faux humble) Well, this is all very awkward...
634.	585.8 (over scene end)	590.12/	5.4	MAKUNGA) (faux humble) ...but I suppose I could carry this tremendous burden.
635.	/593.4	596.12	3.8	MAKUNGA TO TEETSI) Teetsi! Get the hat.
636.	599.4	605.0	5.12	MAKUNGA TO LIONS) As your new leader, I hereby banish Alakay!
637.	605.8 (over scene end)	608.8	3.0	MAKUNGA TO LIONS) He shall wear this Hat of Shame... (Teetsi puts a silly-looking Carmen Miranda-style fruit hat on Alex's head)

638.	608.14	613.0/	4.2	MAKUNGA TO LIONS) ...and leave the watering hole... (watering hole : see Title #314)
639.	/613.8	617.4	3.12	MAKUNGA TO LIONS) ...for a thousand years, or life! (for a thousand years, or life : note humor of this pronouncement, as it is very unlikely that Alex would live longer than 1,000 years)
640.	619.4	621.12/	2.8	MAKUNGA TO LIONS) Whichever comes last. (normally, the phrase used is 'Whichever comes [happens] first', but here, Makunga is using 'last' to mean 'takes longer')
641.	626.2 (over scene end)	630.8	4.6	ZUBA TO DIK-DIKS) Shoo, shoo! Get out of here! (Shoo : colloquial for, 'go away') (in the outskirts of the watering hole, Alex is with Mom and Zuba, as Zuba uses a broom to sweep away a number of dik-diks who reside there)
642.	631.0 (over scene end)	637.4/	6.4	ZUBA TO ALEX) You should have told us you weren't a real king, son!
643.	/637.10	641.2/	3.8	ALEX TO ZUBA) You never said I'd have to fight anybody!
644.	/641.8	643.4/	1.12	ZUBA TO ALEX) What did you expect?!
645.	643.10	650.0/	6.6	ALEX TO ZUBA) I don't know! Maybe a little fatherly advice like, "Hey, son, it's a fight!"

646.	/650.6 (over scene end)	654.6/	4.0	ZUBA TO ALEX, THEN ALEX TO ZUBA) -You're a lion! -But I've never fought another lion!
647.	/654.12	657.4/	2.8	ZUBA TO ALEX) No, you dance!
648.	/657.12	665.4/	7.8	ALEX TO ZUBA) And other stuff! The point is, your pal, Makunga, set me up! None of this would have happened if-- (pal : friend) (set me up : deceived and/or manipulated me into being taken advantage of, receiving blame, etc.)
649.	/665.10	667.10	2.0	ZUBA TO ALEX) If you were a real lion. (real : genuine - authentic)
650.	668.0	670.10/	2.10	MOM TO ZUBA, THEN ZUBA TO MOM) -Zuba! -Yeah, I said it!
651.	673.4	675.12	2.8	ALEX TO ZUBA) A real lion.
652.	677.4	679.4	2.0	ALEX TO ZUBA) (sarcastically) Thanks.
653.	684.4	686.8	2.4	ALEX TO ZUBA) (sarcastically) Thanks a lot. (Alex walks off)

654.	/701.6	703.4	1.14	MELMAN TO GIRAFFE) Saw. (i.e., 'Give me a saw.') (back at the giraffe area, Melman works to make a splint for the leg of Timo, a young giraffe, as Stephen and two others look on) (Melman is handed a saw)
655.	705.4	707.4	2.0	MELMAN TO GIRAFFE) Suture.
656.	710.0	712.0	2.0	MELMAN TO GIRAFFE) Swab. (i.e., 'Swab the perspiration off my brow') (Saw, Suture, Swab : note alliteration) (Stephen leans closer to Melman to peer at his neck)
657.	712.6	714.6	2.0	MELMAN TO STEPHEN) You're in my light, Stephen. (in my light : blocking the light I need to see)
658.	714.12	718.12	4.0	STEPHEN TO MELMAN) You have a brown spot on your shoulder.
659.	719.2	725.14	6.12	MELMAN TO STEPHEN) That's very observant, Stephen. As you can see, I'm covered in brown spots. (That's very observant : said sarcastically, as giraffes are covered with brown spots)
660.	726.4	731.8/	5.4	MELMAN TO TIMO) That bone will be as good as new in a few weeks. (That bone : referring to a broken bone Timo has on one of his legs) (as good as new : i.e., 'completely repaired or healed')

661.	/731.14	735.2	3.4	TIMO TO MELMAN) So I don't have to pick out a dying hole? (pick out : select) (dying hole : see Title #367)
662.	735.6	739.12/	4.6	MELMAN TO TIMO, THEN TIMO TO MELMAN) -No, you got your whole life ahead of you. -Really? (ahead of you : i.e., 'to be lived')
663.	/740.2	744.6	4.4	MELMAN TO TIMO, THEN TIMO TO MELMAN) -Go out and grab it by the horns. -Thank you, Dr. Mankiewicz! (grab it by the horns : colloquial for, 'face life with courage and ferocity' - note apt use of this animal-themed saying) (he scampers off)
664.	744.12	748.4	3.8	MELMAN TO TIMO, THEN TO HIMSELF) Break a leg! Sweet kid. (Break a leg : see Title #424 - note humor of Melman's saying this when Timo has already literally broken a leg)
665.	748.10	752.14/	4.4	STEPHEN TO MELMAN) This spot looks like Witch Doctor's Disease. (like : like a symptom of) (Witch Doctor : see Title #387)
666.	753.12 (over scene end)	761.0	7.4	MELMAN TO STEPHEN) Witch Doctor's Disease? That's the most ridiculous disease I've ever heard of. (he approaches his next patient, an Elephant whose trunk is tied in a knot)

667.	762.4	765.12/	3.8	SICK ELEPHANT TO MELMAN, THEN MELMAN TO SICK ELEPHANT) -Don't ask. -Someone's been knotty. (ask : ask how this happened) (knotty : note double meaning, [1] literally referring to the elephant's truck being tied in knots; and [2] note that this is a pun based on the fact that 'knotty' is pronounced similarly to 'naughty', meaning 'bad mannered' or 'causing trouble')
668.	768.6	769.14	1.8	MELMAN TO SICK ELEPHANT) This won't hurt a bit. (This : Unknotting your trunk)
669.	770.4	776.4	6.0	GIRAFFE #2 TO MELMAN) Joe, our last witch doctor, had a spot just like that.
670.	776.12	783.0	6.4	MELMAN TO GIRAFFE #2, THEN GIRAFFE #2 TO MELMAN) -And? -Monday, Joe. Wednesday, no Joe. (meaning Joe died two days after discovery of the spot) (Melman unknots the Elephant's trunk)
671.	784.2	786.2	2.0	MELMAN TO GIRAFFE #2) Wednesday, no Joe?
672.	786.6	789.14	3.8	SICK ELEPHANT TO MELMAN) I can breathe! Thanks, Doc! (Doc : short for, 'Doctor')
673.	790.4	796.2	5.14	MELMAN TO GIRAFFES) So this Witch Doctor's Disease is a real thing?
674.	796.10	801.10	5.0	STEPHEN TO MELMAN) You'll find a cure. You've got at least 48 hours!

675.	802.0	804.12	2.12	MELMAN TO GIRAFFES) But I've never heard of it.
676.	805.4	809.12	4.8	MELMAN TO GIRAFFES) I mean...I don’t have any penicillin. (penicillin : any of a group of broad-spectrum antibiotic drugs obtained from penicillium molds or produced synthetically, most active against gram-positive bacteria and used in the treatment of various infections and diseases)
677.	810.4	813.10	3.6	MELMAN TO GIRAFFES) I'll need a CAT scan just to get started! (CAT : acronym for, 'Computer Axial Tomography') (CAT scan : series of X-rays that show the human body in slices - the mechanism, which surrounds the body, inches its way along the area being examined, taking multiple tomograms [slices] - a computer is used to turn the tomograms into pictures - note that 'scan' can also mean 'look over' and Stephen will interpret this to mean 'have a lion [part of the 'cat' family of animals] look you over) (note humor of Melman, a giraffe, ever having access to these things)
678.	814.0	819.0	5.0	STEPHEN TO MELMAN) Have a lion look you over. They'd be happy to. (look you over : examine you) (note humor of Stephen's misinterpreting 'CAT scan' above, and his unwise advice, as a lion might also eat Melman) (in the zebra area, Marty is demonstrating his trick of spitting water into the air and then catching it in his mouth)
679.	/835.1	836.9/	1.8	MARTY) (completing trick) Ta-da!! (interjection said after finishing a performance, trick, feat of dexterity, etc.)

680.	837.0	840.10	3.10	ZEBRA #1, THEN ZEBRAS #2 & #4) (reacting) -He has talent. -Stupendous and tremendous. (He : referring to Marty)
681.	841.0	843.0/	2.0	ZEBRA #3) (exclaiming) Hollah! (contemporary slang greeting or interjection of excitement - an alternative form of, 'Holler')
682.	/843.6	849.6	6.0	MARTY TO ZEBRAS) Bet you've never seen that one! Knocked 'em dead in New York! (one : trick) (Knocked 'em dead : see Title #379)
683.	849.12	852.12	3.0	ZEBRA #1, THEN ZEBRA #2) (exclaiming) -Let's all give it a try! -Let's do it!
684.	853.4	856.12/	3.8	MARTY TO ZEBRAS) Well, you can try if you want to, but...
685.	/857.2	859.12/	2.10	MARTY TO ZEBRAS) ...it takes years of practice. (it : doing the trick properly)
686.	/860.2	863.2/	3.0	MARTY TO ZEBRAS) You'll never get a tight stream... (get : be able to spit out) (all the Zebras run to the watering hole and slurp up water)
687.	863.8	869.12/	6.4	MARTY TO ZEBRAS) ...until you build up your lip muscles to where you can...

688.	/870.2	872.14	2.12	MARTY TO ZEBRAS) ...purse your lips like this. (all of the Zebras begin effortlessly doing the trick)
689.	894.0	895.12/	1.12	ZEBRAS) Ta-da! (see Title #679)
690.	901.8	906.4/	4.12	MARTY TO ZEBRAS) How...? You guys got it right out of the box! (right out the box : slang for, 'immediately')
691.	/906.10	909.2/	2.8	ZEBRA #1 TO MARTY, THEN ZEBRA #2 TO MARTY) -If you can do it... -...we can do it.
692.	909.8	911.2/	1.10	ZEBRA #1 TO MARTY) It's in our blood! (in our blood : see Title #284)
693.	/911.8	915.4	3.12	MARTY) (reacting) I always thought I was a bit unique.
694.	/915.12	917.8/	1.12	ZEBRAS TO MARTY) We are unique! (note humor of this statement, as dozens and dozens of identical creatures would not be unique)
695.	917.14	920.10/	2.12	ZEBRA #3 TO MARTY) We are like a force of nature! (force of nature : colloquial for, 'person or creature possessing unnatural strength or power')

696.	/921.0	924.12/	3.12	ZEBRA #1 TO MARTY, THEN ZEBRA #2 TO MARTY) -A million points of light! -And dark stripes! (A million points of light : metaphor meaning they are all exciting, clever individuals - note this is a variation on the famous phrase 'a thousand points of light' that was first mentioned in George H.W. Bush's acceptance speech at the 1988 Republican National Convention, and was also referred to in his Inaugural Address on Jan. 20, 1989 - the phrase, written by conservative speechwriter Peggy Noonan, referred to the 'community organizations that are spread like stars throughout the nation, doing good')
697.	/925.2	928.6/	3.4	ZEBRAS TO MARTY) Exactly the same!
698.	929.12	933.8	3.12	MARTY) (pondering this) Exactly the same.
699.	935.10 (over scene end)	941.0	5.6	SKIPPER TO KOWALSKI) Looks impressive, Kowalski, but will it fly? (it : note that Skipper is referring to the plane drawn in the blueprints, but Kowalski interprets him to be referring to the piece of paper on which the blueprints are drawn) (back at the plane wreck site, Skipper looks over Kowalski's complicated blueprints)
700.	941.8 (over scene end)	946.12	5.4	KOWALSKI TO SKIPPER) Yes. If we fold it here, here and here. (Kowalski folds the blueprints into a paper airplane and tosses it - it flies)
701.	950.0	951.8/	1.8	SKIPPER) (reacting) Nice. (as the Chimps work, Alex and Melman are sitting in what's left of the plane - with them is a zebra they assume is Marty)

702.	970.4	976.4	6.0	ALEX TO FAKE MARTY) Oh, man. My dad thinks I'm a total loser. (Oh, man : colloquial interjection) (loser : slang for, 'failure')
703.	976.10	979.4	2.10	ALEX TO FAKE MARTY) I've ruined my parents' lives.
704.	979.10	982.4	2.10	FAKE MARTY TO ALEX) That is definitely not crack-a-lackin'. (crack-a-lackin' : see Title #361)
705.	982.10	989.10	7.0	ALEX TO FAKE MARTY) It is lackin' in the crackin', my friend. I have to fix this. (lackin' in the crackin' : dividing up the word 'crack-a-lackin' to mean 'lacking with regards to being good, exciting, etc.') (fix this : remedy this problem) (Melman looks depressed)
706.	990.0	991.12	1.12	MELMAN TO ALEX & FAKE MARTY) So...
707.	993.4	995.4	2.0	MELMAN TO ALEX & FAKE MARTY) ...there's, um...
708.	996.4	998.8	2.4	MELMAN TO ALEX & FAKE MARTY) ...something I have to tell you. (Gloria enters)
709.	998.12	1000.4/	1.8	GLORIA TO ZOOSTERS) Hey, guys.
710.	1001.12	1004.10/	2.14	GLORIA TO ZOOSTERS) Is this a great place, or what?!

711.	1005.2	1007.10/	2.8	ALEX TO GLORIA) I'd go with "or what". (go with : agree with) (sardonically meaning he's not very happy in Africa)
712.	1008.0	1013.4	5.4	GLORIA TO ZOOSTERS) You're not going to believe it, but...
713.	1014.0	1017.12	3.12	GLORIA TO ZOOSTERS) ...I have a date with Moto Moto.
714.	/1019.0	1021.4/	2.4	MELMAN TO GLORIA) Who's Moto Moto?
715.	1021.10	1026.12	5.2	GLORIA TO MELMAN) Oh, he's so big and handsome and big! (note humorous repetition of 'big')
716.	1027.4 (over scene end)	1030.12/	3.8	GLORIA TO ZOOSTERS, THEN MELMAN TO GLORIA) -Know what "Moto Moto" means? -Twins?
717.	1031.2	1033.12/	2.10	FAKE MARTY TO GLORIA) It means, "Hot Hot". (Hot : note double meaning - [1] referring to the word's meaning of 'Fire'; and [2] slang for, 'Sexy')
718.	/1034.1	1035.11/	1.10	MELMAN) (reacting) "Hot Hot"?
719.	1036.0	1040.0	4.0	GLORIA TO FAKE MARTY) When did you start *parlez*-ing African? (parlez-ing : combination of the French word 'parlez' [i.e, 'to speak'] with the English verbal ending '-ing' - implying, 'speaking')

720.	1040.6	1041.14	1.8	FAKE MARTY TO GLORIA) It's in my blood. (see Title #284)
721.	1042.4 (over scene end)	1047.8/	5.4	MELMAN TO GLORIA) Fine. You can flirt around with Mr. Hot Pants after I'm gone. (flirt around with : engage in flirtation with) (Mr. Hot Pants : slang term for a male who elicits strong sexual desire and a sarcastic reference to Moto Moto, whose name means 'Hot Hot') (gone : referring to Melman's belief that he will soon be dead)
722.	/1047.14	1051.14/	4.0	GLORIA TO MELMAN) Melman, why am I the parade and you're the rain? (sarcastically meaning that Melman is 'Raining on her parade', colloquial for, 'Spoiling her enjoyment')
723.	/1052.4	1055.6/	3.2	MELMAN TO GLORIA) Why are you driving your parade under my rain? (continuing with the raining on the parade analogy to mean, 'Well, why are you bringing your good news and happiness to me when I'm miserable?')
724.	/1055.12	1059.4	3.8	GLORIA TO MELMAN) Maybe I'll parade in another part of town! (parade in : move myself to) (note that Gloria and Melman will continue alluding to the 'raining on my parade' analogy to an absurd degree)
725.	/1059.12	1061.12/	2.0	ALEX TO GLORIA & MELMAN) Whoa, guys. (Whoa : interjection meaning, 'Wait') (guys : informally addressing the pair)

726.	/1062.2	1064.2/	2.0	MELMAN TO GLORIA) Main Street's mine! (Main Street : often the name of the primary retail street of a village, town, or small city - note that Melman is continuing his 'parade' argument with Gloria in this claim, because parades usually take place on Main Street, such as Disneyland's Main Street Electrical Light Parade - also note, however, that there would be no 'Main Street' in the African savanna) (mine : to be used only by me)
727.	/1064.8	1067.8/	3.0	GLORIA TO MELMAN) Well, you can have it!
728.	/1068.0	1074.0	6.0	MELMAN TO GLORIA) And you can take your "hotee-hot" float and Mr. Hotee Moto Moto-- (hotee-tot : note that Melman is making a play on 'Hottentot', the term for a member of a pastoral people of Namibia and South Africa, now known as the Khoikhoin, and substituting 'Hotee' [slang for, 'Extremely sexy person', more commonly spelled as 'hottie'] for 'Hotten' - note that 'hotee' is also a play on Moto Moto's name, which means 'Hot Hot') (float : decorated exhibit or scene mounted on a mobile platform and pulled or driven in a parade - note continuation of the 'parade'-themed argument between Melman and Gloria)
729.	/1074.6	1077.6	3.0	GLORIA TO MELMAN, THEN FAKE MARTY) (reacting) -What are you talking about? -What <u>are</u> we talking about?
730.	1077.12	1079.12/	2.0	ALEX TO MELMAN) Melman, just tell her. (tell her : tell Gloria you love her)

731.	1080.4	1085.12/	5.8	MELMAN TO ALEX) What? What are you-- I don't know what you're talking about.
732.	/1086.2	1088.2/	2.0	GLORIA TO ZOOSTERS) I guess I'll go, then. (go : leave)
733.	/1088.8	1090.4/	1.12	MELMAN TO GLORIA) Don't bother.
734.	/1090.10	1095.10	5.0	GLORIA TO MELMAN, THEN ALEX TO MELMAN & GLORIA) -Don't get up on my account. -Melman! Gloria! (Melman and Gloria both leave, going in opposite directions)
735.	1096.0	1102.4/	6.4	FAKE MARTY TO MELMAN & GLORIA, THEN ALEX TO MELMAN & GLORIA) -I thought you guys were friends! -Marty's absolutely right.
736.	/1102.10	1105.4/	2.10	FAKE MARTY TO ALEX, THEN MARTY) (entering) -Marty? -Marty?
737.	/1105.8	1107.2	1.10	ALEX) (reacting) Marty?
738.	/1108.8	1111.0/	2.8	MARTY TO ALEX) What the heck is going on? (the heck : slang emphatic)
739.	/1111.6	1118.8	7.2	ALEX TO MARTY) (confused, then getting it) You're not...? Oh! He was-- I thought he-- You're not him. He's.... Oh.

740.	1119.0 (over scene end)	1122.8	3.8	MARTY TO ALEX) You thought that guy... (that guy : referring to Fake Marty)
741.	1123.4	1124.14/	1.10	MARTY TO ALEX) ...was me?
742.	1125.4	1129.0	3.12	ALEX TO MARTY, THEN TO FAKE MARTY & MARTY) No. I mean, yes, you-- Guys, come on. (come on : be honest)
743.	1129.8 (over scene end)	1132.12	3.4	FAKE MARTY TO ALEX) You thought I was him?
744.	/1133.4	1140.4/	7.0	ALEX TO FAKE MARTY & MARTY, THEN TO MARTY) You guys kind of do look a little-- You look a lot alike. Marty, you look a lot alike.
745.	/1140.10	1145.0/	4.6	ALEX TO MARTY) You laugh alike. Talk alike. He has the same speech pattern.
746.	1145.6	1150.12/	5.6	ALEX TO MARTY) It's a little weird, really. I mean, come on. Marty. (weird : bizarre)
747.	/1151.4	1155.12	4.8	MARTY TO ALEX) So you're saying there's nothing unique about me.
748.	1156.2	1159.2/	3.0	MARTY TO ALEX) I'm just like any other zebra.
749.	/1159.8	1161.12/	2.4	ALEX TO MARTY) No. Of course you're different!

750.	1162.4	1164.4/	2.0	FAKE MARTY & MARTY) How? (i.e., 'How are we different?') (Alex hesitates)
751.	1166.12	1170.0	3.4	ALEX TO MARTY & FAKE MARTY) Okay, I can't tell you apart.
752.	1170.8	1174.8/	4.0	ALEX TO MARTY) Maybe you could wear a bell or something.
753.	/1175.0 (over scene end)	1178.12/	3.12	MARTY TO ALEX, THEN ALEX TO MARTY) -A bell?! -Okay, a bell's a bad idea.
754.	/1179.4	1183.4	4.0	MARTY TO ALEX) How about a T-shirt that says, "I'm With Stupid"? (referring to a humorous insult best known as a popular slogan for a novelty T-shirt, expressing that a person in the direction of an arrow or pointing hand accompanying the slogan [usually someone next to the wearer], is stupid - sarcastically meaning that he thinks Alex [to whom the arrow would point] is an idiot)
755.	1183.10	1187.6/	3.12	FAKE MARTY TO MARTY, THEN MARTY TO FAKE MARTY) -I'm not stupid! -Not you, stupid! Him, stupid! (I'm not stupid : note humor of Fake Marty thinking that Marty is talking about him) (Not you, stupid : note humor of Marty then calling Fake Marty stupid as well) (Him : i.e., 'I was referring to him [Alex]')

756.	1187.12	1192.12	5.0	ALEX TO MARTY) You know, while you've been doing the prancing pony with your new posse... (the prancing pony : sarcastically referring to Marty running about with the other zebras, showing them tricks, etc. - 'prancing' and 'pony' are alliterated) (posse : slang for, 'group of friends')
757.	1193.2 (over scene end)	1198.0	4.14	ALEX TO MARTY) ...I've been having the worst day of my life.
758.	1200.0	1203.8/	3.8	MARTY TO ALEX) It's always about you, isn't it? (It's always about you : i.e., 'Every discussion always ends up being about you' - 'You only care about yourself and how you are affected by events')
759.	1204.0	1208.10	4.10	ALEX TO MARTY) My problems are just a little bit bigger than yours.
760.	1209.0	1213.4/	4.4	ALEX TO MARTY) I couldn't tell you apart. So what?! (you : you and the Fake Marty zebra) (the Fake Marty walks away, but Alex assumes it's Marty)
761.	1214.4 (over scene end)	1218.4	4.0	ALEX TO MARTY) Yeah, fine. Run away, Marty! Run away!
762.	1218.10	1223.4	4.10	ALEX TO MARTY) It's what you do best! Just like back in New York!
763.	1223.10	1228.8	4.14	MARTY TO ALEX) (just off to the side) I'm right here. But you can't tell that, right?
764.	/1231.14	1236.8	4.10	MARTY TO ALEX) Your one-in-a-million friend hopes you enjoy... (one-in-a-million friend : see Title #193)

765.	1236.14	1241.0/	4.2	MARTY TO ALEX) ...your bigger-than-anyone-else's problems alone!
766.	1241.8	1246.4	4.12	ALEX TO MARTY) Good! I don't need you to help me solve my problems!
767.	1246.12	1251.4	4.8	ALEX TO MARTY) You're a dime a dozen! I can't tell which one's Marty! (You're : You zebras are) (a dime a dozen : colloquial for, 'so plentiful as to be valueless' - referring to Marty's being a zebra, of which there are hundreds in Africa)
768.	1251.10	1255.14	4.4	ALEX TO MARTY) Which one's Marty? Oh, wait. I don't care!
769.	1256.4	1260.4	4.0	MARTY TO ALEX) Nice hat, you showoff! (Nice hat : sarcastically referring to the 'Hat of Shame', which Alex is still wearing) (showoff : see Title #57) (Marty leaves)
770.	1268.8	1270.8	2.0	ALEX) (sadly) Marty...
771.	1272.0	1274.4	2.4	ALEX) (sadly) ...don't go.
772.	1274.12	1277.4	2.8	JULIEN TO OSTRICH) Giddy-up, giddy-up! (see Title #349) (it is a while later - Julien and Maurice, now riding on ostriches, and accompanied by the flamingos, head for the giraffe dying area)
773.	(OUT)			

774.	1281.12	1283.12/	2.0	JULIEN TO MAURICE) Look, Maurice!
775.	/1284.2	1287.10	3.8	JULIEN TO MAURICE) The perfect spot for my summer palace! (spot : location)
776.	1288.0	1293.12	5.12	JULIEN TO MAURICE) Please fill in all these holes and relocate the riff-raff. (riff-raff : disreputable, worthless people) (relocate the riff-raff : implying that any other animals should be moved out of the area, so as not to offend Julien's sensibilities) (Melman is in a very deep hole, so only his head is visible)
777.	/1295.6	1300.4/	4.14	JULIEN TO MAURICE, THEN MAURICE TO JULIEN) -Who'd leave a perfectly good head lying around? -What a waste. (note humor of Julien's not realizing Melman is not just a head but a whole animal standing in the deep hole)
778.	1300.12	1305.4	4.8	MELMAN TO JULIEN & MAURICE) Tell me about it. I'm in my prime here. (Tell me about it : colloquial response meaning, 'I know' - 'I agree with you') (in my prime : at my age of ideal physical perfection and intellectual vigor)
779.	1305.12	1309.2	3.6	MELMAN TO JULIEN & MAURICE) I'm terminal, you know? (I'm terminal : I have a terminal disease - meaning that he has a disease which is going to cause his death)
780.	1310.10	1315.14/	5.4	MELMAN TO JULIEN & MAURICE) I probably only have another two days left to live.

781.	/1316.4	1319.8	3.4	MAURICE TO MELMAN) That's a bummer, man. (bummer : slang for, 'depressing thing') (man : informal term of direct address)
782.	1320.0	1324.0	4.0	JULIEN TO MELMAN) If I, King Julien--that's my name--
783.	1324.8	1327.12	3.4	JULIEN TO MELMAN) --only had two days left to live...
784.	1328.4	1332.12	4.8	JULIEN TO MELMAN) ...I'd do all the things I've ever dreamed of doing.
785.	/1333.4 (over scene end)	1338.8	5.4	MELMAN TO JULIEN, THEN JULIEN TO MELMAN) -Like what? -I'd love to become a professional whistler.
786.	1339.0	1345.0	6.0	JULIEN TO MELMAN) I'm pretty amazing at it now, but I want to get even better... (it : whistling)
787.	1345.8	1348.8	3.0	JULIEN TO MELMAN) ...and make my living at it. (make my living : earn enough money to support myself) (Julien tries to whistle, but just spits, and spits all over Melman)
788.	1361.0	1368.8	7.8	JULIEN TO MELMAN) You know what else I would do? I would invade a neighboring country...
789.	1369.0	1374.12/	5.12	JULIEN TO MELMAN) ...and impose my own ideology, even if they didn't want it! (note humor of this being one of Julien's dreams)

790.	/1375.2	1377.14	2.12	MELMAN TO JULIEN) Easy for you to say. You're a king.
791.	1378.4	1384.4	6.0	JULIEN TO MELMAN) Yes. And you are only just a sad little head.
792.	1384.10	1390.2	5.8	JULIEN TO MELMAN) There must be something you want to do before you die!
793.	1390.8	1396.0	5.8	MELMAN TO JULIEN, THEN JULIEN TO MELMAN) -There is this one thing. -What? Tell me.
794.	1396.8	1400.12	4.4	MELMAN TO JULIEN, THEN JULIEN TO MELMAN) -No, I couldn't. -What is it?
795.	1401.2	1404.12	3.10	MELMAN TO JULIEN) I never told Gloria how I feel about her.
796.	1405.2	1407.10	2.8	JULIEN TO MELMAN) What is it? Tell me! (note humor of Julien's not understanding what Melman just said)
797.	1408.0	1413.4	5.4	MELMAN TO JULIEN) I never had the guts to tell Gloria how I feel about her. (guts : slang for, 'courage')
798.	1413.12	1415.12	2.0	MELMAN TO JULIEN) How I've always felt about her.
799.	1416.4	1419.0	2.12	JULIEN TO MELMAN) Fine. Don't tell me! (he stops)

800.	1420.12 (over scene end)	1426.8	5.12	JULIEN TO MELMAN) Is it a woman? You didn't tell me it's a woman. (it : the person you're talking about)
801.	1427.0	1433.8/	6.8	MAURICE TO MELMAN) What are you afraid of? You're a dead man anyway. (You're a dead man : You're going to die)
802.	1434.0	1436.8	2.8	MELMAN) (considering this) Yeah. Yeah.
803.	1437.0 (over scene end)	1439.0	2.0	MELMAN TO MAURICE) You're right.
804.	1440.0	1444.8	4.8	JULIEN TO MELMAN) You've got to march right up to this woman.
805.	1445.0	1450.0	5.0	JULIEN TO MELMAN) Look her right in the eye. Lean forward.
806.	1450.8	1454.4	3.12	JULIEN TO MELMAN) Just a little, or almost all the way.
807.	1454.12	1460.4	5.8	JULIEN TO MELMAN) Then you let her lean forward a little until you're...
808.	1460.12	1465.8	4.12	JULIEN TO MELMAN) ...just lips' distance away from each other.
809.	1466.0	1471.8/	5.8	JULIEN TO MELMAN) Then you tell her how much you hate her. (note humor of Julien's completely wrong assumption regarding how Melman feels about Gloria)
810.	1472.0	1478.0	6.0	MELMAN TO JULIEN) Actually, it's more like "love" her.

811.	/1478.8	1482.12	4.4	JULIEN TO MELMAN) Oh, you sly dog! Woof, woof! (sly dog : slang term for a clever and devious man who is attractive to women) (Woof : onomatopoeia for the sound of a dog's bark)
812.	1483.4	1488.4/	5.0	JULIEN TO MELMAN) You're a real player. Now listen to me. (player : slang for, 'man who is extremely attractive to women, and who engages in numerous relationships simultaneously') (note humor of Julien's goofy response)
813.	/1488.10	1492.10/	4.0	JULIEN TO MELMAN) You got to rise up. You hearing me? (rise up : note that this can mean, 'lift your spirits', but Julien literally means, 'raise yourself up out of the hole')
814.	/1493.0	1495.2/	2.2	MAURICE TO JULIEN, THEN JULIEN TO MELMAN) -He didn't hear you. -I can't hear you!
815.	/1496.2	1499.12/	3.10	JULIEN TO MELMAN, THEN MAURICE) (shouting) -You got to rise up! -Rising up! (Melman begins climbing out of the hole)
816.	1500.10	1505.2	4.8	JULIEN TO MELMAN, THEN MELMAN TO JULIEN) -Get out of the hole! -I'm rising out of the ground!
817.	1505.8 (over scene end)	1508.4/	2.12	JULIEN TO MAURICE, THEN MELMAN TO MAURICE) -He's rising, Maurice. -I'm rising, Maurice!

818.	/1508.10	1512.12/	4.2	MAURICE) (shouting), THEN JULIEN TO MELMAN) -Rising! -You go right up to this woman!
819.	/1514.2 (over scene end)	1515.10	1.8	MAURICE TO MELMAN) Do you feel it?
820.	/1516.4	1519.12	3.8	JULIEN TO MELMAN, THEN MAURICE TO MELMAN) -Go up to her face! -Tell the truth!
821.	/1520.4 (over scene end)	1524.12/	4.8	MELMAN TO MAURICE & JULIEN, THEN JULIEN TO MELMAN) -I'm going to tell her! -Then you say:
822.	/1525.2	1527.10/	2.8	JULIEN TO MELMAN) "Baby, I dig you!" (Baby : slang term of endearment) (dig : slang for, 'like' - 'am attracted to')
823.	1528.0	1532.8	4.8	MELMAN) (shouting) Yeah! I'm going to do it! I'm going to do it! (Melman races off)
824.	1533.0	1536.6/	3.6	JULIEN TO MAURICE) I love that happy little head. (note humor of Julien continuing to refer to Melman as just a 'head')

LAST FRAME OF PICTURE: **1536.7**

END OF REEL 3AB

LABORATORY: 0.00 AT START MARK

60.7 = 1ST SCENE END

80.0 = 2ND SCENE END

82.0 = 3RD SCENE END

825. *ITAL*	12.14	15.4	2.6	BACKUP BIRDS) (singing) *She love* (love : loves) (note that Moto Moto and Gloria are in a part of the watering hole as birds sing around them)
826. *ITAL*	15.10	18.2	2.8	BIRD) (singing) *Moto Moto*
827. *ITAL*	19.2	21.6	2.4	BACKUP BIRDS) (singing) *She love*
828. *ITAL*	21.12	23.12	2.0	BIRD) (singing) *Moto Moto*

829. *ITAL*	24.2	29.4	5.2	MOTO MOTO) (singing) *She loves me* *She loves my eyes* (eyes : rhymes with 'thighs' in Title #830) (note that Moto Moto holds a daisy and plucks the petals off it, making this song a play on 'She loves me/She loves me not', a game in which one person seeks to determine whether the object of their affection returns that affection or not by alternately speaking the phrases 'He [or she] loves me' and 'He [or she] loves me not' while picking one petal off a flower, most often a daisy, for each phrase - the phrase spoken on picking off the last petal supposedly represents the truth between the object of their affection loving them or not - the outcome depends on whether the flower has an even or odd number of petals - the fact that Moto Moto begins each petal pluck with 'She loves me' and never says 'She loves me not' humorously reflects his egocentric personality)
830. *ITAL*	30.4	35.4	5.0	MOTO MOTO) (singing) *She loves me* *She loves my thighs*
831. *ITAL*	35.12	38.8	2.12	MOTO MOTO) (singing) *She loves my roundness*
832. *ITAL*	39.0	44.12	5.12	MOTO MOTO) (singing) *She love that I'm chunky* *She love that I'm plumpy* (love : loves) (chunky : see Title #394) (plumpy : see Title #395) (chunky, plumpy : note that these words rhyme somewhat)

833. *ITAL*	45.4	51.0	5.12	MOTO MOTO) (singing) *She love my heftiness* *She love my zestiness* (heftiness : i.e., 'my hefty body') (zestiness : invented term for someone who is full of 'zest', which is a quality of keen enjoyment and excitement) (heftiness, zestiness : note that these words rhyme)
834. *ITAL*	51.8	57.4	5.12	MOTO MOTO) (singing) *She love me restlessly* *She love me forever*
835. *ITAL*	57.12	60.4/	2.8	MOTO MOTO) (singing) *She love me...*
836. *ITAL*	/60.10	62.14	2.4	MOTO MOTO) (singing) *...'cause she love me* ('cause : because)
837.	63.4	65.4	2.0	GLORIA TO MOTO MOTO) Moto Moto...
838.	66.0	70.12	4.12	GLORIA TO MOTO MOTO) ...before things get too serious...
839.	71.4	77.4	6.0	GLORIA TO MOTO MOTO) ...I was wondering--if I were to, for example, stay here... (stay here : remain in Africa - not return to New York)
840.	77.12	79.12/	2.0	GLORIA TO MOTO MOTO) ...I'd like to ask--

841.	/80.4 (over scene end)	86.12/	6.8	MOTO MOTO TO GLORIA) Let your candied lips be the messengers to my...ear canal. (candied : sweet-tasting) (note humor of Moto Moto's somewhat awkward phrasing)
842.	87.10	90.6	2.12	GLORIA TO MOTO MOTO) I have so many questions.
843.	90.12	95.8	4.12	MOTO MOTO TO GLORIA) I promise the answer will always be yes.
844.	96.0	99.10	3.10	MOTO MOTO TO GLORIA) Unless no is required. (said to show how agreeable he is to answering Gloria's questions)
845.	100.2	106.8	6.6	GLORIA TO MOTO MOTO) So what is it about me that you find so interesting?
846.	107.10	111.10	4.0	MOTO MOTO TO GLORIA) You're the most plumpenest girl I've ever met. (plumpenest : invented word based on 'plump' and meaning 'plump to an extreme degree') (most plumpenest : note incorrect English format for this invented term, as 'most' and an adjective ending in 'est' are redundant)
847.	112.0	114.8	2.8	GLORIA TO MOTO MOTO) Okay. Other than that.
848.	115.0	117.4	2.4	MOTO MOTO) (thinking) Let's see.
849.	117.10	122.2	4.8	MOTO MOTO TO GLORIA) Well, you know--you chunky. (you chunky : you are chunky) (chunky : see Title #394)

850.	123.8	125.8	2.0	GLORIA) (getting annoyed) Right.
851.	128.8	132.0/	3.8	MOTO MOTO TO GLORIA) My gosh, girl, you huge. (My gosh : mild colloquial emphatic) (note humor of Moto Moto being unable to think of any other reason he finds Gloria attractive)
852.	/132.6	133.14/	1.8	GLORIA TO MOTO MOTO) You said that.
853.	134.4	137.4	3.0	MOTO MOTO TO GLORIA) Yeah, that's right.
854.	138.8	141.4	2.12	MOTO MOTO TO GLORIA) We don't have to talk no more. (no more : incorrect English for, 'anymore') (Melman hurries over)
855.	141.10 (over scene end)	143.6	1.12	MELMAN TO GLORIA) Gloria! (he realizes she's with Moto Moto)
856.	145.4	146.14/	1.10	MELMAN TO GLORIA) Gloria.
857.	/147.4	149.0	1.12	GLORIA TO MELMAN) Melman.
858.	151.4	157.12/	6.8	GLORIA TO MELMAN) Um, Melman, I want you to meet Moto Moto.
859.	159.4	165.8/	6.4	MELMAN TO MOTO MOTO) Moto Moto. Yeah, nice to meet you.

860.	/166.0	171.4/	5.4	MELMAN TO GLORIA, THEN GLORIA TO MELMAN) -I guess I, um.... -It's okay, Melman.
861.	/171.12	173.12/	2.0	GLORIA TO MELMAN) Apology accepted. (note that Gloria assumes Melman wants to apologize for their argument earlier)
862.	174.4	181.0/	6.12	MELMAN TO GLORIA) Oh. Yeah, right, that. That's why I-- Good. (that : my giving an apology)
863.	182.8 (over scene end)	186.8	4.0	MELMAN TO GLORIA) Okay. Well, that's it, then. (it : all I had to say) (he turns to go)
864.	187.0	191.0	4.0	MOTO MOTO TO MELMAN) Good. We're kind of busy here, man. (man : informal term of direct address) (Melman stops, reacting)
865.	191.8	195.4/	3.12	MELMAN TO GLORIA & MOTO MOTO) No. No, that's not it. (it : all I have to say)
866.	197.8	202.0/	4.8	MELMAN TO MOTO MOTO) Listen, Mototo, you better treat this lady like a queen. (Mototo : note that Melman has forgotten the name, 'Moto Moto')
867.	202.12	207.12/	5.0	MELMAN TO MOTO MOTO) Because, my friend, you found yourself the perfect woman.
868.	/208.2	212.2	4.0	MELMAN TO MOTO MOTO) If I was ever so lucky to find the perfect woman...

869.	212.8	219.12/	7.4	MELMAN TO MOTO MOTO) ...I'd give her flowers every day. And not just any flowers. Her favorites are orchids.
870.	220.4	223.8/	3.4	MELMAN TO MOTO MOTO) White. And breakfast in bed.
871.	/223.14	229.14/	6.0	MELMAN TO MOTO MOTO) Six loaves of wheat toast buttered on both sides. No crust, the way she likes it. (wheat toast : toasted wheat bread) (note humor of Gloria eating six loaves of bread for breakfast)
872.	230.4 (over scene end)	235.4	5.0	MELMAN TO MOTO MOTO) I'd be her shoulder to cry on and her best friend. (be her shoulder to cry on : i.e., 'be someone to console her when she is sad or upset')
873.	235.10	240.10	5.0	MELMAN TO MOTO MOTO) I'd spend every day thinking of how to make her laugh.
874.	241.0	246.8/	5.8	MELMAN TO MOTO MOTO) She has the most amazing laugh.
875.	251.8 (over scene end)	256.0	4.8	MELMAN TO MOTO MOTO) That's what I would do if I were you.
876.	256.8	260.0	3.8	MELMAN TO MOTO MOTO) But I'm not, so you do it. (Melman walks off)
877.	262.0	264.8	2.8	MOTO MOTO TO MELMAN) Uh, okay.

878.	266.0	268.0	2.0	MOTO MOTO) (baffled) What? (the other Female Hippos, who were submerged, surface)
879.	269.0 (over scene end)	273.4	4.4	HIPPO #1) (reacting) That was beautiful. (That : What Melman just said)
880.	/274.4	278.8	4.4	MOTO MOTO TO GLORIA) Anyways, where were we?
881.	279.4	281.4/	2.0	GLORIA TO MOTO MOTO) (sardonically) I'm "huge"?
882.	284.0	291.0	7.0	ALEX AS IF TO MAKUNGA) Surprised to see me, Makunga? Well, I'm here to set things straight, like a real lion! (set things straight : colloquial for, 'settle the matter justly') (it is the next morning - Alex is practicing throwing punches at a nest he's using as a punching bag - he's drawn a likeness of Makunga on it)
883.	291.8 (over scene end)	297.12	6.4	ALEX AS IF TO MAKUNGA) Is this real enough for you? Or this? This is for setting me up! (this : this punch) (setting me up : see 'set me up', Title #648)
884.	/298.4 (over scene end)	304.0/	5.12	ALEX AS IF TO MAKUNGA) This is for stealing my dad's job! This is for humiliating my family! (referring to Makunga tricking Alex into failing the rite of passage, which resulted in Zuba's resignation as the Alpha Lion)

885.	/304.6	307.14/	3.8	ALEX AS IF TO MAKUNGA) And making me look like a fool! (a mass of oxpeckers [African starlings that feed on the ticks found on the hides of large wild or domestic animals] fly out of the nest and chase Alex - after pecking Alex for a while, the birds fly off)
886.	333.8	337.8	4.0	ALEX TO BIRDS) Had enough? Sure, fly away!
887.	338.0	340.0	2.0	ALEX TO BIRD) Coward. (Alex hears shouts and wails coming from the watering hole - he moves closer to see the animals are gathered around the watering hole, which has dried up - a fish flops around in the middle)
888.	(OUT)			
889.	/356.12	360.4	3.8	STEPHEN) (reacting) The water. It's gone.
890.	360.12	363.4	2.8	HIPPO #1) (reacting) It's never gone dry before.
891.	363.10	367.10	4.0	GIRAFFE #2) (reacting), THEN BOBBY) (reacting) -We'll need a lot more dying holes. -How could this happen? (dying hole : see Title #367) (implying that all of the animals will die without water) (Makunga storms over)
892.	368.0	372.10	4.10	MAKUNGA TO ANIMALS) Out of my way! What is going on here?!

893.	373.0	377.0	4.0	BOBBY TO MAKUNGA) The watering hole is dry! There's barely water for one of us! (watering hole : see Title #314)
894.	377.6	380.10	3.4	MAKUNGA TO BOBBY, THEN BOBBY TO MAKUNGA) -Good observation, Shirley. -I'm Bobby. (Shirley : note humor of Makunga's mistaking the male Bobby for a female) (Bobby : diminutive nickname for, 'Robert')
895.	381.0	383.4/	2.4	GIRAFFE #2 TO MAKUNGA) Makunga, what do we do?
896.	383.10	385.10	2.0	MAKUNGA TO ANIMALS) Quiet!
897.	386.4	393.12	7.8	MAKUNGA TO ANIMALS) Listen up! I'm afraid there is only one solution to this horrible crisis: (Listen up : Listen carefully)
898.	395.4	397.12/	2.8	MAKUNGA TO ANIMALS) We'll have to fight for it. (it : the water) (note humor of Makunga's unappealing solution)
899.	/398.2	401.12/	3.10	LIONESS #1, THEN CAPE BUFFALO #1) (reacting) -We can't fight for it. -That's crazy.
900.	/404.0	406.4/	2.4	BOBBY TO MAKUNGA) That's not fair. You'd win!
901.	/406.8	408.8/	2.0	MAKUNGA TO BOBBY) Exactly, Shirley.

902.	/408.12	410.4/	1.8	BOBBY TO MAKUNGA) I'm Bob-- (Makunga kicks the tiny Bobby away)
903.	411.2	416.2/	5.0	MAKUNGA TO ANIMALS) Sorry, but life isn't fair. I'm in charge now...
904.	416.8	421.0/	4.8	MAKUNGA TO ANIMALS) ...thanks to Alakay, the dancing lion. (Alakay : see Title #7)
905.	/421.6	426.10/	5.4	TIMO TO MAKUNGA) Makunga, this is the only water on the reserve.
906.	/427.0	432.12/	5.12	MAKUNGA TO TIMO) If you're thirsty, go look for water off the reserve. (reserve : see Title #33)
907.	433.4	436.8	3.4	JUNGLE ANIMAL, THEN CAPE BUFFALO #1) (reacting) -Off the reserve? -It's too dangerous!
907-A.	436.12	438.12	2.0	JUNGLE ANIMAL #2) (reacting) Hunters would shoot us!
908.	439.0	441.12	2.12	JUNGLE ANIMAL TO ANIMALS) No one leaves the reserve and survives!
909.	442.0	444.12	2.12	ALEX TO ANIMALS) I left the reserve!
910.	/445.8	448.0	2.8	ALEX TO ANIMALS) And survived.
911.	450.0	452.8	2.8	ALEX TO ANIMALS) I can do something about this. (this : referring to the missing water)

912.	453.0	459.4	6.4	ALEX TO ANIMALS) Looks like a clogged pipe, like we get in New York. I'll travel upriver-- (upriver : toward or near the source of a river)
913.	459.10 (over scene end)	462.10	3.0	JUNGLE ANIMAL TO ALEX, THEN CAPE BUFFALO #1 TO ALEX) -Upriver? -Off the reserve?
914.	462.14	464.10	1.12	MAKUNGA TO ALEX) (laughing) You?
915.	466.0 (over scene end)	470.10/	4.10	ALEX TO MAKUNGA) Yeah. I'll unclog the pipe and bring back your water. (bring back your water : get your water to flow again)
916.	/471.0	478.8	7.8	MAKUNGA TO ALEX) Great! I'd help you pack, but by the looks of that hat, I see you're all set! (set : ready) (that hat : referring to the Hat of Shame, which Alex is still wearing)
917.	/480.0	487.0/	7.0	ALEX TO MAKUNGA) Fine. Go ahead, laugh. Laugh your mane off. I'll prove you wrong. (Laugh your mane off : note lion-themed variation on the colloquial expression, 'Laugh your head off' meaning, 'laugh uproariously')

918.	487.14	491.12/	3.14	MAKUNGA TO ALEX) (sarcastically) Maybe you should try a little rain dance. (rain dance : referring to ceremonial dance that is performed in order to invoke rain and to ensure the protection of the harvest, found in many cultures through the ages, from Ancient Egypt to certain Native American tribes) (Alex exits)
919.	500.10	502.10/	2.0	GIRAFFE #1 TO ANIMALS) Zuba would know what to do.
920.	503.0	505.12	2.12	GIRAFFE #1 TO ANIMALS, THEN ELEPHANT #1 TO MAKUNGA) -Where's Zuba? -You don't care about us.
921.	506.2	509.4/	3.2	HIPPO #1 TO MAKUNGA) Zuba should be in charge, not you.
922.	516.4 (over scene end)	518.10	2.6	MAKUNGA TO ANIMALS) All right, fine! (All right : Okay)
923.	519.0	524.4	5.4	MAKUNGA TO ANIMALS) As an added measure, I will consult with Zuba! (Alex goes to the zebra herd to look for Marty)
924.	534.0	536.0	2.0	ALEX) (calling) Marty?
925.	549.8	552.4	2.12	ALEX) (calling) Hey! Marty!
926.	(OUT)			

927.	568.10 (over scene end)	571.0	2.6	ZEBRA #1 TO ALEX) Where'd you get the fruity hat? (fruity : note humorous double meaning - [1] slang for, 'effeminate'; and [2] literally referring to the fruit piled on top of the hat)
928.	571.8	574.12/	3.4	ALEX TO ZEBRAS) Excuse me! Excuse me!
929.	/575.4	579.12/	4.8	ALEX TO ZEBRAS) Hi. Is Marty in there? (in there : within the herd)
930.	580.12	584.0	3.4	ZEBRA #1 TO ZEBRAS) Anyone seen Marty?
931.	(OUT)			
932.	587.6	590.4/	2.14	ZEBRA #5 TO ZEBRAS) Which one of us is Marty? (note humor of the zebras' great confusion)
933.	591.0	598.4	7.4	ALEX TO ZEBRAS) Okay. Well, if you see him, tell him his friend Alex came to say good-bye.
934.	598.10 (over scene end)	602.14/	4.4	ZEBRA #1 TO ALEX) Good-bye? Don't go. Where are you going?
935.	/603.4	607.14	4.10	ZEBRA #2 TO ALEX, THEN ALEX TO ZEBRAS) -Can we come? -No. I have to do this alone.
936.	(OUT)			

937.	608.4	611.8	3.4	ZEBRA #1 TO ALEX) You can't leave the reserve! (Alex starts to step over the fence marking the border of the reserve)
938.	628.10	630.10	2.0	ZEBRA #1 TO ALEX) What are you doing?
939.	631.0	634.4/	3.4	ZEBRA #4 TO ALEX, THEN ZEBRA #3 TO ALEX) -They'll get your hat. -Hunters are everywhere!
940.	635.12	637.12	2.0	ZEBRA #4 TO ALEX) Could you leave the hat?
941.	638.2	640.10/	2.8	ALEX TO MARTY) Marty! I know you're in there.
942.	642.4	646.12/	4.8	ALEX TO MARTY) Before I go, I got something I want to say.
943.	648.4	651.4	3.0	ALEX TO MARTY) You've been a great friend.
944.	651.12	656.12	5.0	ALEX TO MARTY) You've helped me so often to see the bright side of my problems... (the bright side : see Title #20)
945.	657.2	659.14/	2.12	ALEX TO MARTY) ...I never think of you having any. (any : any problems)
946.	662.0	665.12	3.12	ALEX TO MARTY) I wasn't there for you when you needed me. (there for you : colloquial for, 'willing or available to give you support and encouragement')

947.	/666.8	669.4	2.12	ALEX TO MARTY) Just like back at the zoo.
948.	670.10	677.0	6.6	ALEX TO MARTY) What kind of friend does that make me? A pretty lousy friend, I guess. (lousy : slang for, 'terrible')
949.	678.4	680.12/	2.8	ALEX TO MARTY) I just want you to know...
950.	682.4	685.0	2.12	ALEX TO MARTY) ...you're one in a million. (one in a million : see Title #193) (note humor of Alex saying this to Marty, who's hidden in the massive herd of identical zebras)
951.	/685.12	688.4	2.8	ZEBRA #1) (reacting) This is touching. (This : This speech) (touching : very emotionally affecting)
952.	/688.12	690.12	2.0	ZEBRA #1) (reacting) It is touching.
953.	691.4	696.8/	5.4	ALEX TO MARTY) So could you turn around so I can tell you to your face? (Marty, who has been facing away from Alex [unlike all the other zebras], reacts)
954.	697.8	700.8	3.0	ALEX TO MARTY) That's right. Gotcha! (Gotcha : short for, 'I got you', meaning, 'I caught you')
955.	701.0	704.8	3.8	ALEX TO MARTY) I see you in there! Yeah, you.

956.	705.0	707.12/	2.12	ALEX TO MARTY) You, right there.
957.	708.4	714.0	5.12	ALEX TO MARTY) Twelfth row, two hundred and third from the left. (Two...left : note humor of Alex having actually counted how many zebras are to Marty's side)
958.	714.8	716.10/	2.2	ALEX TO MARTY) That's you, Marty.
959.	717.4	719.12	2.8	ALEX TO MARTY) I know it's you. (Marty comes over to Alex)
960.	722.8 (over scene end)	725.10	3.2	ALEX TO MARTY) Know what makes you special?
961.	726.2	732.12/	6.10	ALEX TO MARTY) These guys are white with black stripes. You're black with white stripes.
962.	/733.2	735.10/	2.8	ALEX TO MARTY) You're a dreamer, Marty. (dreamer : visionary - idealist)
963.	736.0	741.8/	5.8	ALEX TO MARTY) Always have been. You have great taste in music... (taste : ability to discern what is good in music, painting, food, wine, etc.)
964.	742.0	745.8	3.8	ALEX TO MARTY) ...and horrible taste in friends.
965.	746.0	750.12	4.12	ALEX TO MARTY) Well, not Melman and Gloria, but me.

966.	754.4	756.4/	2.0	MARTY TO ALEX) Okay, I'm in. (in : participating in your endeavor)
967.	/756.10	759.14/	3.4	ALEX TO MARTY) Marty, you can't come with me.
968.	/760.4	762.12/	2.8	MARTY TO ALEX) You don't have a choice. (Alex smiles - he and Marty leave the reserve)
969.	770.0	774.0	4.0	ZEBRA #1 TO MARTY & ALEX, THEN ZEBRA #2 TO MARTY & ALEX) -People are out there! -You're crazy! Come back!
970.	774.8	777.0	2.8	ZEBRA #2 TO MARTY & ALEX) The people will get you!
971.	777.8	780.10/	3.2	ZEBRA #1 TO ALEX) Don't lose the hat!
972.	781.14	783.14	2.0	ZEBRA #1 TO HAT) Bye, hat!
973.	789.4	790.14/	1.10	GLORIA TO MOTO MOTO) Any water? (back at the watering hole, Moto Moto has started to dig deeper to see if he can find any water)
974.	792.4	796.8	4.4	MOTO MOTO TO GLORIA) No, just more diamonds and gold. (Moto Moto holds up a basket filled with diamonds and gold - note humor of these precious materials being meaningless to the thirsty animals)

975.	804.6	806.6	2.0	GLORIA TO ANIMALS) Don't give up hope.
976.	806.10 (over scene end)	810.12/	4.2	JULIEN TO ANIMALS) Listen up! I will help you! (up : carefully) (Julien rides in on the top of an elephant)
977.	/811.4	815.12/	4.8	JULIEN TO ANIMALS) There's only one way to get your precious water.
978.	816.10	820.12/	4.2	JULIEN TO ANIMALS) I, your beloved King Julien...
979.	821.8	828.8	7.0	JULIEN TO ANIMALS) ...must simply make a small sacrifice to my good friends, the water gods...
980.	829.0	833.4	4.4	JULIEN TO ANIMALS) ...in the volcano! (Julien points to a volcano in the distance)
981.	838.8	840.4/	1.12	RHINO #1 TO JULIEN) What does that do?
982.	840.10	844.10/	4.0	JULIEN TO RHINO #1) What does that do? Excellent question.
983.	/845.0	849.4	4.4	JULIEN TO ANIMALS) My sacrifice goes in the volcano.
984.	849.12	855.12	6.0	JULIEN TO ANIMALS) The friendly gods eat up my sacrifice.
985.	856.4	859.4	3.0	JULIEN) (taking the part of a water god) "Thank you for the sacrifice."

986.	859.10	863.10	4.0	JULIEN) (as himself, then as a water god) "Here, have another." "No, I've had enough." (have : eat) (another : i.e., 'another sacrifice')
987.	864.0	871.0	7.0	JULIEN) (as himself, then as a water god) "I'll be very upset unless you have another." "I don't want another sacrifice!"
988.	871.6	876.0/	4.10	JULIEN) (as himself, then as a water god) "Look at you! You're skinny!" "No! I've had enough!" (note humor of Julien's inventing this silly conversation)
989.	/879.12	884.0	4.4	JULIEN TO ANIMALS) The gods eat the sacrifice. They are grateful.
990.	884.8	890.4/	5.12	JULIEN TO ANIMALS) They give me some water, and then I give it to you. (the animals just stare at Julien)
991.	890.12	892.4/	1.8	GLORIA) (reacting) What?
992.	892.14	894.10/	1.12	DIK-DIK #1 TO JULIEN) Does it work?
993.	895.4	898.12	3.8	JULIEN TO DIK-DIK #1) No! I mean, yes.
994.	899.8	901.12	2.4	JULIEN TO MAURICE) Well, Maurice?

995.	902.4	905.12/	3.8	MAURICE TO ANIMALS) Ah, it's fifty-fifty. (fifty-fifty : even odds - likelihood of something happening being equal to the likelihood of it not happening) (the animals cheer, finding these acceptable odds)
996.	907.4	910.0	2.12	OSTRICH #1) (shouting) We'll do it!
997.	/911.8	913.8	2.0	JULIEN TO ANIMALS) Excellent!
998.	914.8	920.0	5.8	JULIEN TO ANIMALS) Now all I need is someone to go into the volcano...
999.	920.6	923.6/	3.0	JULIEN TO ANIMALS) ...and get eaten by gods.
1000.	924.8	928.0	3.8	JULIEN TO ANIMALS) Any hands! Hands, anybody! (meaning that the volunteer should raise his or her hand)
1001.	/928.8	933.12	5.4	JULIEN TO ANIMALS) I need someone, perhaps one who has never found love...
1002.	934.4 (over scene end)	941.8/	7.4	JULIEN TO ANIMALS) ...who could look death straight in the eyeball. A real, genuine hero. (look...eyeball : oddly phrased expression meaning, 'directly confront and accept death without fear' - 'engage in a highly dangerous endeavor without fear' - note the more common expression is 'look [a danger] straight in the eye')

1003.	/941.14 (over scene end)	944.12/	2.14	MELMAN TO JULIEN, THEN GLORIA) (reacting) -I'll do it. -Melman? (the animals cheer - some lions pick up Melman and carry him off to the volcano)
1004.	959.0	964.8	5.8	JULIEN TO ANIMALS) Hurry up! Before we all come to our senses! (come to our senses : return to thinking or behaving sensibly and reasonably) (note humor of Julien's acknowledgement that this is a ridiculous plan)
1005.	966.2	969.2	3.0	GLORIA TO MELMAN) Melman, what is wrong with you?
1006.	969.8	976.8/	7.0	MELMAN TO GLORIA) I'm dying anyway. If there's a chance it'll get you water, it's worth it. (it : my being sacrificed)
1007.	977.0	979.6/	2.6	GLORIA TO MELMAN) Are you nuts? (nuts : slang for, 'insane')
1008.	/979.12	983.8	3.12	MELMAN TO GLORIA) I want you to know, back at the zoo...
1009.	983.14	988.14	5.0	MELMAN TO GLORIA) ...it wasn't the doctors or prescriptions that kept me going. (kept me going : kept me interested in living)
1010.	989.4	992.0	2.12	MELMAN TO GLORIA) It was always you.
1011.	992.8	996.0/	3.8	MELMAN TO GLORIA) Seeing you every day.

1012.	/996.6	999.8	3.2	MELMAN TO GLORIA) That's what kept me going. (Melman is carried off)
1013.	1005.0	1008.0/	3.0	GLORIA TO MELMAN) Melman! Wait!
1013-A.	1009.10	1016.10	7.0	JUNGLE ANIMALS) (chanting) Melman! Melman! Melman! (in the dik-dik area, Zuba is sitting, staring off glumly)
1014.	1020.12	1024.8	3.12	MOM TO ZUBA) You going to mope like this all day? (Zuba makes a "Hmph" sound)
1015.	1025.12 (over scene end)	1028.0	2.4	MOM TO ZUBA) Don’t "hmph" me. (i.e., 'Don't say "hmph" to me instead of responding properly.')
1016.	1028.6	1033.10	5.4	MOM TO ZUBA) Listen, Zuba. A miracle happened.
1017.	1034.0	1041.0	7.0	MOM TO ZUBA) Our son came back to us. Why is that not good enough for you?
1018.	1041.6	1044.10	3.4	ZUBA TO MOM) What are you saying, woman?
1019.	1046.0	1052.4	6.4	MOM TO ZUBA) We lost him once, Zuba. Let's not lose him again. (him : Alex) (Makunga runs up)
1020.	1066.4	1068.4	2.0	MAKUNGA TO ZUBA) Zuba!

1021.	1070.4	1072.4	2.0	ZUBA TO MAKUNGA) Get out of here!
1022.	1072.10	1075.0/	2.6	MOM TO MAKUNGA) What do you want?
1023.	/1075.6	1077.0	1.10	MAKUNGA TO ZUBA) It's awful.
1024.	1078.0	1080.8/	2.8	MAKUNGA TO ZUBA) The watering hole dried up.
1025.	/1080.14	1084.14/	4.0	ZUBA TO MAKUNGA) Dried up? That's impossible!
1026.	/1085.3	1086.11/	1.8	MAKUNGA TO ZUBA) Nothing's left! (Nothing : i.e., 'No water')
1027.	1088.0	1093.12/	5.12	ZUBA TO MAKUNGA) You're Alpha Lion, Makunga. What are you going to do? (Alpha Lion : see Title #10)
1028.	1094.2	1100.2/	6.0	MAKUNGA TO ZUBA) Your son, Alakay, said he could fix it. He's gone upriver. (upriver : see Title #912)
1029.	/1100.8	1102.8/	2.0	ZUBA, THEN MOM) (both reacting) -Off the reserve?! -No!
1030.	/1102.14	1110.6	7.8	MAKUNGA TO ZUBA) I tried to stop him. I told him it was suicide, but he was determined to prove himself to you. (suicide : a course of action certain to end in death) (note that Makunga is blatantly lying)

1031.	1112.4	1116.10	4.6	ZUBA TO MOM) You stay here, in case he comes back! (Zuba runs off)
1032.	1120.8	1123.0	2.8	MAKUNGA TO ZUBA) Hurry, Zuba! (Makunga chortles to himself - when Mom turns to look at him, he pretends he was coughing)
1033.	1127.14	1130.6	2.8	MAKUNGA TO MOM) I'm so parched. (parched : extremely thirsty) (meanwhile, Alex and Marty make their way along the dry riverbed)
1034.	1138.12	1143.4	4.8	MARTY TO ALEX) Is this place starting to freak you out? (freak you out : slang for, 'greatly disturb and upset you')
1035.	1143.10	1150.4/	6.10	ALEX TO MARTY) We'll slip in, find the problem. Hunters will never know we were here.
1036.	/1150.10	1153.2	2.8	MARTY TO ALEX) Why are <u>we</u> doing this?
1037.	1153.8	1158.8	5.0	ALEX TO MARTY) Maybe my dad will think I'm....
1038.	1159.4	1162.8	3.4	ALEX TO MARTY) I want to show him I'm a real lion. (a real lion : note that Alex means, 'a genuine lion--not a fraud', as in Title #649, but Marty purposely interprets him literally to mean, 'an artificial lion')
1039.	1162.14	1167.2	4.4	MARTY TO ALEX) (sarcastically) As opposed to a chocolate lion.

1040.	1167.12	1175.4	7.8	ALEX TO MARTY) I know this may sound hard to believe, but apparently, lions don't dance.
1041.	1176.0	1177.12	1.12	MARTY) (reacting) What?!
1042.	/1179.2	1185.14	6.12	ALEX TO MARTY, THEN MARTY TO ALEX) -As far as my dad is concerned. -As far as the people are concerned, you're a hit. (hit : popular success)
1043.	1186.4	1190.12	4.8	ALEX TO MARTY) In New York. This is Africa--much tougher crowd. (much tougher crowd : i.e., 'a much more critical and demanding audience') (they come upon a large dam, made of cut logs, that is blocking the river water)
1044.	1191.2	1194.2	3.0	ALEX TO MARTY) Marty, this is it!
1045.	/1195.12	1199.8	3.12	ALEX TO MARTY) This is the clog! Come on. (Come on : Let's go) (they climb up the pile of logs - the reservoir of water is on the other side)
1046.	1210.0	1213.4	3.4	MARTY TO ALEX) Well, there's the water.
1047.	1216.8	1220.4/	3.12	ALEX TO MARTY) Stay down. Look at that. (on the shore of the river, the Tourists have set up a camp - he sees Nana amongst them, showing several of the Tourists how to knit)

1048.	1220.12	1224.0	3.4	NANA TO TOURISTS) Knit one, pearl two. (Knit : basic knitting stitch) (pearl : inverted knitting stitch, often alternated with the knit stitch to produce a ribbed effect)
1049.	/1224.8	1226.0/	1.8	ALEX) (reacting) It's her.
1050.	1226.6	1228.6	2.0	STATEN ISLAND JOE TO NANA, THEN NANA TO STATEN ISLAND JOE) -Is this right? -Very good. (this : this set of stitches I made)
1051.	1228.12	1231.4	2.8	MALE TOURIST #2 TO NANA) Nana, slow down.
1052.	1231.12 (over scene end)	1235.8	3.12	NANA TO MALE TOURIST #2) You're a little tangled, aren't you? (You're : Your knitting is)
1053.	1236.0	1239.8	3.8	NANA TO MALE TOURIST #2) (checking his knitting) No, don't pull. I'll do it.
1054.	/1240.14	1243.2	2.4	ALEX TO MARTY) We need dynamite. Got any?
1055.	1243.8	1249.8	6.0	MARTY TO ALEX) Oh, snap! I just used my last stick this morning! (Oh, snap : contemporary interjection, here indicating disappointment) (stick : stick of dynamite) (said sarcastically, as the animals would clearly not have any dynamite) (suddenly, a spear pierces Alex's hat - a hunting party of Tourists rise up from behind a rock)

1056.	/1252.14	1255.8/	2.10	MARTY) (reacting), THEN ALEX TO MARTY) -Savages! -Evasive maneuvers! (they run back down the riverbed in an S-shape - the Tourists chase them)
1057.	/1255.14	1259.4/	3.6	MARTY TO ALEX, THEN ALEX TO MARTY) -Serpentine, serpentine! -Squiggly squid maneuver! (Serpentine : refers to the curved shape of an object or design which resembles the letter S, or a snake - note that this is a reference to the 1979 comedy film "The In-Laws", starring Alan Arkin and Peter Falk - Arkin plays a mild-mannered dentist whose daughter is going to marry Falk's son - while Falk claims to be a businessman, he is actually an agent for the Central Intelligence Agency - towards the end of the film, Falk drags Arkin down to Central America, where they are shot at - Falk yells 'Serpentine!', and runs in a tight S-pattern to avoid being struck by gunfire) (Squiggly squid : note that Alex waves his arms around like a squid moves its tentacles - note humor of Alex thinking this is a good evasive maneuver)
1058.	/1259.12	1263.12	4.0	MARTY TO ALEX) Zag, zig-zag, zig ziggy zag! (zig-zag : line or course that proceeds by sharp turns in alternating directions) (ziggy : diminutive of 'zig') (Marty runs in a zig-zag shape)
1059.	1264.4	1267.12	3.8	ALEX TO MARTY) No, no! Squiggly squid!

1060.	/1268.4	1269.14	1.10	MARTY TO ALEX) Etch A Sketch! (trademark for a mechanical drawing toy manufactured by the Ohio Art Company - an Etch A Sketch resembles a thick, flat gray screen in a plastic frame, and is equipped with two knobs on the front of the frame in the lower corners - the knobs move a stylus that displaces gray powder on the back of the screen, leaving a dark line as the stylus is moved - meaning that Marty is going to run in a zig-zag angled path, like the lines drawn on an Etch A Sketch)
1061.	1270.4	1274.12/	4.8	ALEX TO MARTY) That's too complex! Octopus, octopus! (Octopus : a variation on his squid run) (Alex gets caught in a snare and lifted up into the air)
1062.	/1278.0 (over scene end)	1283.0/	5.0	ALEX TO MARTY, THEN MARTY TO ALEX) -Run, Marty! -I can't leave you here!
1063.	1284.2 (over scene end)	1289.2	5.0	ALEX TO MARTY) Go get help! Squiggly squid! Squiggly squid!
1064.	1289.8	1291.12/	2.4	MARTY) (running off screaming) Etch A Sketch!
1065.	1300.8	1302.8	2.0	MELMAN TO HIMSELF) Okay. (in the volcano, Melman moves onto a ledge that extends out over the hot lava - all of the other animals, numbering in the hundreds, are gathered on the multi-leveled ledges circling the volcano)
1066.	1303.0	1307.0	4.0	MELMAN TO HIMSELF) Okay, okay, okay.

1067.	/1324.8 (over scene end)	1328.0/	3.8	MELMAN TO HIMSELF) Here we go. Okay, okay.
1068.	(OUT)			
1069.	1334.0	1337.12/	3.12	MELMAN TO HIMSELF) Here we go! Here we go! (on a nearby ledge, Joe the Witch Doctor approaches the other giraffes)
1070.	1338.14	1342.6	3.8	JOE TO GIRAFFES, THEN STEPHEN TO JOE) -What's all the hoopla about? -Joe? (hoopla : boisterous, jovial commotion or excitement)
1071.	1342.12	1346.8	3.12	GIRAFFE #2 TO JOE) Joe the Witch Doctor? We thought you were dead!
1072.	1346.14	1352.2	5.4	JOE TO GIRAFFE #2) So did I. Then I realized I'm covered in brown spots. (note humor of Joe's realizing what was obvious from the beginning with regards to 'Witch Doctor's Disease')
1073.	1352.8	1356.12	4.4	STEPHEN) (happily) So Melman's not dying!
1074.	1357.8	1361.8	4.0	STEPHEN) (with dismay), THEN GIRAFFE #2) (reacting) -Melman's not dying! -Oh, no! (Gloria waves to Melman from one of the ledges)
1075.	/1362.0	1363.8	1.8	GLORIA TO MELMAN) Melman!

1076.	1363.14	1365.14/	2.0	GLORIA TO OTHER ANIMALS) Move!
1077.	1366.4 (over scene end)	1371.4	5.0	GLORIA TO MELMAN , THEN TO JULIEN) Don't do this! Julien, stop this! This is crazy!
1078.	1372.0	1379.0	7.0	JULIEN TO GLORIA) Oh, suddenly throwing a giraffe into a volcano to make water is crazy! (note humor of the fact that the mere description of the plan shows how crazy it is)
1079.	1379.8	1380.14/	1.6	GLORIA TO JULIEN) Yes!
1080.	1384.12 (over scene end)	1389.0	4.4	GLORIA TO MELMAN) Please, Melman! Stop!
1081.	/1390.14 (over scene end)	1393.14/	3.0	GLORIA TO MELMAN, THEN MELMAN TO GLORIA) -You can't do this! -Why not?
1082.	/1394.4	1396.4	2.0	GLORIA TO MELMAN) Because-- (she runs towards Melman, then trips and falls - her weight causes the ground beneath her to crack, and the crack extends to the ledge, causing it to break apart - Melman tries to run back along the ledge to solid ground as it breaks apart beneath his feet - Gloria flings herself along the ground and slides to the edge, grabbing Melman by the head)
1083.	1425.2	1427.10/	2.8	GLORIA TO MELMAN) You can't do this, Melman. (do this : i.e., 'sacrifice yourself')

1084.	/1428.0	1430.8	2.8	MELMAN TO GLORIA) First, that hurts. (that : your holding me by the head as I dangle)
1085.	1430.14	1435.8/	4.10	MELMAN TO GLORIA) Second, I only have 18 hours to live, anyway.
1086.	1436.0	1439.8	3.8	GLORIA TO MELMAN) Melman, I have to know.
1087.	1441.4	1445.0/	3.12	GLORIA TO MELMAN) Did you mean those things you said about me?
1088.	1446.8	1448.10/	2.2	MELMAN TO GLORIA) Of course I did.
1089.	1449.2 (over scene end)	1452.4/	3.2	GLORIA TO MELMAN, THEN MELMAN TO GLORIA) -That's crazy. -It is? (she flings Melman up, then catches him in her arms)
1090.	/1456.4	1462.4	6.0	GLORIA TO MELMAN) It's crazy to think I had to go halfway around the world...
1091.	1463.2 (over scene end)	1467.4/	4.2	GLORIA TO MELMAN) ...to find out the perfect guy for me...
1092.	1467.12	1470.4/	2.8	GLORIA TO MELMAN) ...lived right next door. (referring to the giraffe exhibit being next to the hippo exhibit at the Central Park Zoo)
1093.	1471.12	1475.4	3.8	MELMAN TO GLORIA) Then it's you and me, neighbor.

1094.	1475.10	1479.10/	4.0	MELMAN TO GLORIA) You and me for the next 18 hours.
1095.	/1480.0	1483.4	3.4	GLORIA TO MELMAN) I'll take whatever you got. (whatever you got : however much time you have)
1096.	/1489.12	1494.6/	4.10	JULIEN TO MAURICE, THEN MAURICE TO JULIEN) -Maurice, what happened? -I believe the fat lady has sung. (the fat lady has sung : referring to the expression, 'It ain't over till the fat lady sings', meaning that one shouldn't assume the outcome of some activity [frequently a sports game] until it has actually finished - it derives from the belief by many that at the end of every opera, an aria is sung by a heavy-set woman - here, Maurice is referring to Gloria, who is very large, and means she has unexpectedly altered the outcome of the volcano sacrifice) (Marty arrives)
1097.	1494.12	1499.0/	4.4	MARTY TO GLORIA & MELMAN, THEN GLORIA TO MARTY) -What's going on here? -Marty!
1098.	/1499.6	1505.0/	5.10	MARTY TO GLORIA & MELMAN) Alex is in big trouble! We have to get upriver fast!

1099.	/1505.6 (over scene end)	1508.10/	3.4	MELMAN TO MARTY, THEN MARTY TO MELMAN) -How about the plane? -Perfect! Come on! (Come on : Let's go)

LAST FRAME OF PICTURE: **1508.12**

END OF REEL 4AB

LABORATORY: 0.00 AT START MARK

24.8 = 1ST SCENE END

38.3 = 2ND SCENE END

43.5 = 3RD SCENE END

1100.	16.2	21.8	5.6	MASON TO SKIPPER) The plane won't be fixed until the suits meet our demands. (the suits : slang term describing businessmen or executives - used pejoratively - referring to the Penguins, who are negotiating like businessmen, and whose black and white pelts resemble tuxedo suits) (back at the plane wreck/construction site, Mason and Phil are meeting with the Penguins while the other Chimps picket behind them)
1101.	21.14	24.6/	2.8	MASON TO SKIPPER) Now, maternity leave. (maternity leave : leave of absence granted to a mother to care for a new baby)
1102.	/24.12	29.8	4.12	SKIPPER TO MASON) Maternity leave? You're all males. (Marty rushes up)
1103.	29.14	33.6	3.8	MARTY TO SKIPPER) We need that plane for a rescue mission.

1104.	33.12	38.2/	4.6	SKIPPER TO MARTY) There's nothing I can do until we bust up this union. (bust up here used as slang for, 'destroy' - 'cause the dissolution of') (union : organization of wage earners formed for the purpose of serving the members' interests with respect to wages and working conditions)
1105.	38.8	43.4/	4.12	GLORIA TO PENGUINS & CHIMPS) I'll bust up all of you if you don't get this plane going. (bust up : here, Gloria is using this as slang for, 'punch' - 'beat')
1106.	43.10	49.14/	6.4	SKIPPER TO GLORIA, THEN TO MASON) Can't you see these Commies have my hands tied? No maternity leave. (Commies : diminutive shortening of, 'Communists' referring to the Chimps - note humor of Skipper's opinion that workers who want rights and decent treatment from their employers are Communists) (have my hands tied : colloquial for, 'are restricting what I can do' - 'are keeping me from behaving as I'd like')
1107.	53.12 (over scene end)	61.4	7.8	MASON TO SKIPPER) Maybe a certain someone wouldn't want these blowing around on the savanna. (a certain someone : referring to the Skipper himself) (savanna : flat grassland of tropical or subtropical regions) (Phil shows Skipper photographs of the Skipper and the hula doll kissing and embracing)
1108.	74.14	78.14/	4.0	SKIPPER TO MASON) All right. You get your maternity leave. (All right : Fine) (the chimps cheer)

1109.	81.0	83.0	2.0	MARTY) (reacting) Finally. (meanwhile, the Tourists are carrying Alex, who has been tied to a pole, to a fire pit)
1110.	/90.0	94.8	4.8	ALEX TO TOURISTS) What's going on? Where are we going? (he sees the pit)
1111.	95.0	100.8/	5.8	ALEX TO TOURISTS) Oh, no! Please! Don't put me there! No! (there : i.e., 'over the fire pit')
1112.	101.0 (over scene end)	103.4	2.4	ALEX TO TOURISTS) This is wrong.
1113.	103.10 (over scene end)	108.2	4.8	NANA TO TOURISTS) You see? You are survivors. (note that this alludes to the popular reality television series "Survivor", in which contestants are isolated in a remote location and compete for cash and other prizes)
1114.	/109.2	114.12/	5.10	NANA TO TOURISTS) Now, how about a nice lion casserole? (casserole : food prepared and served in an earthenware, glass, or cast-iron dish) (meaning that she wants to cook Alex and eat him)
1115.	115.6	117.10/	2.4	GUIDE TO NANA) You can't eat a lion.
1116.	/118.0	120.10/	2.10	NANA TO GUIDE) Don't worry--it tastes like chicken. (note humor of this response, which alludes to the stereotypical belief that many exotic meats, like snake, taste like chicken)

1117.	/121.0	124.4	3.4	ALEX TO TOURISTS) No, no. Don't listen to her. (her : Nana)
1118.	/125.8	128.12	3.4	ALEX TO TOURISTS) She's out of her mind! (out of her mind : insane) (Nana lights a fire underneath Alex - Alex notices one Tourist's T-shirt)
1119.	/131.0	134.8/	3.8	**NARRATIVE TITLE)** (of T-shirt), THEN ALEX TO TOURIST) -I ♥ NEW YORK -I'm from New York City! (I ♥ NEW YORK : meaning, 'I love New York', a popular slogan used for decades to promote tourism in New York)
1120.	/134.14 (over scene end)	138.10	3.12	ALEX TO TOURIST) It's me, Alex the lion! From Central Park! (Central Park : see Title #68) (Zuba rushes in, roaring)
1121.	150.0 (over scene end)	151.8/	1.8	ALEX TO ZUBA) Dad!
1122.	152.14 (over scene end)	159.4	6.6	ZUBA TO ALEX) What were you thinking, son? You got no business being out here! (got no business : i.e., 'have no right') (Zuba frees Alex)
1123.	162.4	164.12	2.8	ZUBA TO ALEX) Stay behind me.
1124.	165.2 (over scene end)	169.14/	4.12	ALEX TO ZUBA) They're New Yorkers. They're just rude and frightened people. (note humor of Alex's assessment of New Yorkers)

1125.	170.4	172.4/	2.0	ZUBA TO ALEX) Stay back! (i.e., 'Stay back behind me!') (the Guide is holding a rifle)
1126.	172.12	175.12/	3.0	NANA TO GUIDE) You'd let your dinner get away? (the Guide aims his rifle at Zuba - Alex leaps in front of Zuba and does a trick of moving his hand up and down in front of his face and changing his expression each time his face is hidden)
1127.	185.4	190.4/	5.0	ZUBA TO ALEX, THEN ALEX TO ZUBA) -What are you doing? -The only thing I know how to do. (Alex then begins dancing)
1128.	/196.10	198.2/	1.8	MALE TOURIST #2) (reacting) What the heck? (slang expression of confusion)
1129.	205.12	209.4/	3.8	STATEN ISLAND JOE TO HIMSELF) Hey, I know those moves. (moves : dance moves)
1130.	209.14	211.8/	1.10	STATEN ISLAND JOE TO ALEX) Alex? (other tourists begin to recognize Alex)
1131.	216.12	220.2/	3.6	TOURIST WOMAN #1, THEN MALE TOURIST) (both exclaiming) -It's Alex the lion! -From Central Park!
1132.	220.10	222.10/	2.0	MALE TOURIST #2) (exclaiming) It is Alex!
1133.	223.0 (over scene end)	226.12	3.12	MALE TOURIST #2) (exclaiming) Only one lion can move like that!

1134.	/234.12	236.12/	2.0	GUIDE) (amazed) He's beautiful.
1135.	237.2	238.10/	1.8	ZUBA) (reacting) I can't believe it. (Alex does an elaborate flip)
1136.	248.12	252.0	3.4	MALE TOURIST #3) (reacting) How does he do that? (Zuba begins dancing as well)
1137.	271.8	273.2	1.10	ALEX TO ZUBA) What are you doing?
1138.	273.8 (over scene end)	277.8	4.0	ZUBA TO ALEX) I'm dancing with my son! I think.
1139.	278.0	280.4/	2.4	ALEX TO ZUBA) Don't think, Dad. Feel! (Feel : meaning that emotion more than intellect is important in dancing)
1140.	281.12	284.4	2.8	ALEX TO ZUBA) Butterfly! (referring to a dance move in which Alex flaps his arms like butterfly wings)
1141.	/288.4 (over scene end)	291.0/	2.12	ZUBA TO ALEX) I'm feeling it! (the pair do a series of elaborate dance moves, then leap into the air - Alex lands gracefully, but Zuba falls on his face)
1142.	308.12	311.12/	3.0	ALEX & ZUBA) (shouting) Roar! (see Title #59)

1143.	326.12	331.4/	4.8	NANA) (reacting) That was beautiful. Now let's eat! (That : That dance) (Nana grabs the Guide's rifle and aims it at Alex and Zuba)
1144.	331.12	333.10/	1.14	ALEX TO ZUBA) Dad, look out! (look out : beware) (Nana fires, but a large metal bucket falls between her and the lions, blocking the shot)
1145.	/336.12	338.8	1.12	ZUBA) (reacting) What the-- (they look up to see that the bucket is being held by a line of Chimps, clasping hands, that extend up into the air to the plane, which has been redesigned and is now a super-plane equipped with flapping wings that enable it to remain in midair)
1146.	338.14 (over scene end)	341.4	2.6	MARTY TO ALEX) Alex! Get in! (in : i.e., 'into the metal bucket')
1147.	341.10 (over scene end)	347.0/	5.6	ALEX TO MARTY) She's got a gun! Get out while we can! (Alex and Zuba jump in the bucket)
1148.	/347.6	348.6/	1.0	MARTY TO ALEX) (shouting over the noise) What? (the plane flies up, lifting the bucket up)
1149.	348.12	353.8/	4.12	ALEX TO CHIMPS) She's got a gun! Get out while we can! Pass it on! (Pass it on : i.e., 'Repeat the message to the next person and have him/her relay it on') (the chimps pass the message along in chimp language, then the chimp closest to the plane gives the message to Mason)

1150.	359.0	365.12/	6.12	MASON TO MARTY) He said let's have some fun and take out the dam. Basset hound. (take out : destroy) (Basset hound : short-haired hunting dog of a breed originating in France and having a long body, short legs, and long drooping ears) (let's have some fun and take out the dam. Basset hound : note humor of the message 'She's got a gun! Get out while we can! Pass it on!' being completely altered - 'fun' and 'gun' rhyme and 'dam' and 'can' rhyme somewhat - 'Basset hound' sounds something like 'Pass it on')
1151.	/366.2	370.12	4.10	MARTY TO SKIPPER) Skipper! Alex wants to take out the dam.
1152.	371.2	374.10/	3.8	SKIPPER TO MARTY, THEN) (into intercom) Okay! But it's his funeral. (it's his funeral : colloquial for, 'he must take responsibility for the consequences of his destructive or foolish actions' - meaning that Alex, in the bucket below, will most likely be killed if they ram the dam) (Alex hears this and reacts with confusion)
1153.	/376.4	380.8	4.4	SKIPPER TO GLORIA) (over intercom), THEN GLORIA TO SKIPPER) (shouting) *-Hard to port!* -Aye-aye, Skippy! (Hard to port! : i.e., 'Turn sharply left!' - to appear in Italics) (Aye-aye : nautical affirmative) (Skippy : diminutive shortening of, 'Skipper') (Gloria is seated in a cab at the back of a plane, similar to such a structure in a fire truck - she operates a wheel - Melman rides on a strut next to her)

1154.	381.0	384.12	3.12	MELMAN) (shouting) Bring it on! Bring it on! (Bring it on : contemporary phrase of defiant challenge, usually said in preparation for battle or fierce competition - here, meaning he wants Skipper to begin the dam-destroying attack) (as the plane flies towards the dam, the bucket holding Zuba and Alex swings wildly back and forth only a few feet from the ground)
1155.	(OUT)			
1156.	394.4 (over scene end)	397.12/	3.8	NANA) (yelling) Come back! That's my dinner!
1157.	/398.2	400.10/	2.8	SKIPPER TO KOWALSKI) Kowalski, full throttle. (throttle : valve that regulates the flow of a fluid, such as the valve in an internal-combustion engine that controls the amount of vaporized fuel entering the cylinders) (full throttle : meaning they should fly at full speed) (Kowalski flicks a switch - in the fuselage, a line of monkeys are operating cranks to power the plane - bananas drop down from lines overhead, inspiring them to crank faster)
1158.	/404.8 (over scene end)	406.0	1.8	SKIPPER TO PRIVATE) Music! (Private pops a tape in the deck and the song "Copacabana" begins)
1159.	407.10 (over scene end)	411.6/	3.12	PRIVATE) (reacting), THEN KOWALSKI TO PRIVATE) -I like this song. -It never gets old. (old : boring - stale)

1160.	/411.12 (over scene end)	417.10/	5.14	SKIPPER TO PENGUINS) It does have a catchy hook. Come about! Come in low! (catchy : attractive and appealing - easily remembered) (hook : musical passage or phrase that is believed to be appealing and make the song stand out) (Come about : Turn the plane around)
1161. *ITAL*	418.12 (over scene end)	424.0	5.4	SKIPPER TO GROUP) (over intercom) *Hold onto your skirts! It's dam-busting time!* (Hold onto your skirts : colloquial for, 'Hold on tightly to an immoveable object') (busting : destroying)
1162.	425.12	430.8	4.12	GLORIA TO MELMAN) Hold on tight, baby! Here we go!
1163.	432.4	436.4	4.0	ALEX TO CHIMPS) Tell them no! Pull up! They'll kill us!
1164.	436.10	441.2/	4.8	ALEX TO CHIMPS) There's got to be another way! Pass it on! (Pass it on : see Title #1149) (the message is again passed up to Mason)
1165.	445.14	452.4	6.6	MASON TO MARTY) They say no pull up. Kill us. There's no other way. Basset hound. (no pull up : i.e., 'don't pull up') (again, note humor of Alex's message getting completely mangled so that what Mason tells Marty is the opposite of what Alex said - also note humor of the fact that 'Basset hound' has again been the alteration of 'Pass it on')
1166.	452.10	454.10/	2.0	MARTY TO MASON) Are you sure?

1167.	455.0	461.12	6.12	SKIPPER TO GROUP) Men, there is no sacrifice greater than someone else's. (note humor of Skipper's acceptance of Alex's impending death) (Nana fires a shot, striking the head of the hula doll)
1168.	/462.4	464.4/	2.0	SKIPPER) (wailing) No! Medic! (Medic : trained soldier who is responsible for providing first aid and frontline trauma care on the battlefield)
1169.	/471.4	473.0/	1.12	SKIPPER TO CHIMPS) Ramming speed! (meaning that the plane has to fly fast enough to ram the dam and break it apart - note that this may be an allusion to a famous scene in the 1959 motion picture "Ben-Hur", in which Ben-Hur, enslaved to row in a Roman galley ship, is forced to row [with the other slaves] at an intensely high speed as part of a test requested by a new commander) (the bucket heads right for Nana, who is swinging her purse at them)
1170.	/480.2	481.12/	1.10	NANA) (yelling) Bring it on! (see Title #1154)
1171.	485.4 (over scene end)	488.0/	2.12	NANA TO ALEX & ZUBA) Bad kitties. (see Title #70) (the bucket slams into Nana and the dam, breaking it apart - the Chimps lose their grip on it - back at the volcano, Julien and Maurice are now alone)
1172.	499.8	504.0	4.8	JULIEN TO MAURICE) I don't know why the sacrifice didn't work.

1173.	504.8	508.0	3.8	JULIEN TO MAURICE) The science seemed so solid. (solid : fundamentally correct - valid) (note humor of Julien considering his idea of offering a sacrifice to the volcano in order to obtain water to be connected in any way to science)
1174.	508.10	515.12	7.2	JULIEN TO MAURICE) I'd jump right in that volcano if I wasn't so good at whistling. (note humor of Julien excusing himself from being the sacrificial victim because of his supposed ability to whistle, which he clearly can't do) (Mort, looking worse for the wear, arrives)
1175.	530.4	533.4/	3.0	MORT TO JULIEN) It's you! I found you!
1176.	/533.10 (over scene end)	535.2	1.8	JULIEN) (reacting) Mort? (the shark is still chasing Mort)
1177.	539.4 (over scene end)	541.12	2.8	MORT) (shrieking) Bad fishy! (see Title #543) (Mort heads for Julien and Maurice, with the shark following - the shark leaps at them and they duck - it flies over their heads and falls into the lava-filled volcano)
1178.	556.12	559.10	2.14	MAURICE TO JULIEN) I wonder if the gods like seafood.
1179.	560.2	562.8	2.6	JULIEN TO MAURICE) Let's find out. (they move to the top of the volcano and look down at the river - the surging water is heading for the watering hole)

1180.	564.12	566.12/	2.0	JULIEN TO MAURICE) Look, Maurice.
1181.	570.6	573.0/	2.10	MAURICE TO JULIEN, THEN JULIEN TO MAURICE) -That was quick. -I did it! (That was quick : meaning that Maurice thinks the shark sacrifice caused the water to return) (did it : i.e., 'caused water to return')
1182.	573.8	577.4	3.12	JULIEN) (shouting) I did it! I did it! (the volcano rumbles loudly)
1183.	579.4	580.12	1.8	JULIEN TO "WATER GODS") Okay, you did it!
1184.	581.2	583.12/	2.10	MORT) (exclaiming) Oh, yes!! (below, the thirsty animals are lying around the dry hole - they hear rumbling and the river water rushes in, filling the hole again)
1185.	622.14	624.6/	1.8	HIPPO #1) (shouting) Look! (the bucket, with Alex and Zuba standing on top, floats up)
1185-A.	625.4	628.0/	2.12	JUNGLE ANIMAL #1 TO GROUP, THEN JUNGLE ANIMAL #2 TO GROUP) -It's Alakay! -It's Zuba! (Alakay : see Title #7)
1185-B.	629.12	631.12/	2.0	JUNGLE ANIMAL #2 TO ZUBA & ALEX) You did it! (did it : i.e., 'brought back the water')

1185-C.	632.8	635.8/	3.0	HIPPO #1 TO ZUBA & ALEX) Alakay, Zuba, you did it!
1186.	/645.0	648.0	3.0	MOM TO ZUBA & ALEX) Zuba! Alakay! (Alakay : see Title #7)
1187.	648.14	650.6/	1.8	MOM TO ZUBA & ALEX) You're back! (she hugs them)
1188.	653.2	656.2/	3.0	MOM TO ZUBA & ALEX) I'm so glad you're safe! (Makunga storms over)
1189.	657.8	660.0	2.8	MAKUNGA TO ANIMALS) Out of my way.
1190.	/661.0	664.8	3.8	MAKUNGA TO ZUBA) Well, well, well.
1191.	666.0 (over scene end)	672.12/	6.12	MAKUNGA TO ZUBA) You know, Zuba, if I remember correctly, you quit the pride. (pride : see Title #382)
1192.	673.4	676.0	2.12	MAKUNGA TO ALEX) And you were kicked out. (kicked out : forced to leave)
1193.	676.6	682.0/	5.10	MAKUNGA TO ALEX) So don't think that <u>this</u> changes anything. (this : your bringing the water back)
1194.	/682.6	689.10/	7.4	ALEX TO MAKUNGA) You're right. In fact, we humbly present you with this token of appreciation. (he hands Makunga Nana's handbag)

1195.	/690.0	693.4/	3.4	ALEX TO MAKUNGA) A man bag. Very popular where I’m from. (man bag : large lightweight bag designed for men, which is worn across the shoulders)
1196.	/693.10	697.0/	3.6	MAKUNGA TO ALEX, THEN ALEX TO MAKUNGA) -I don't know what to say. -You can still be tough and carry your stuff. (tough : strong and intimidating) (stuff : belongings) (tough, stuff : note that these words rhyme) (Makunga slings the handbag over his shoulder)
1197.	697.6	704.14	7.8	MAKUNGA TO ALEX) Does the strap adjust? This will go very nicely for me when I go out hiking. (This : This bag) (go : i.e., 'be suitable')
1198.	705.4	708.4/	3.0	MAKUNGA TO ALEX) But you're still banished.
1199.	/708.10	711.4	2.10	ALEX TO MAKUNGA) We figured you'd say that. (they tip over the bucket and Nana tumbles out - she sees Makunga holding her purse)
1200.	714.8 (over scene end)	717.12	3.4	NANA) (reacting) My handbag!
1201.	718.14 (over scene end)	721.2/	2.4	NANA TO MAKUNGA) You bad kitty! (she begins beating up Makunga, then drags him off - Zuba picks up the Alpha Lion staff and holds it out to Alex)
1202.	/745.2	748.2	3.0	ZUBA TO ALEX) You deserve this, son.

1203.	749.12	753.0/	3.4	ZUBA TO ALEX) Welcome to the pride.
1204.	/759.14	764.4	4.6	ALEX TO ZUBA) Thanks, Dad. But this belongs to you. (this : this staff)
1205.	764.12	768.8	3.12	ZUBA TO ALEX) No, son. To us!
1206.	776.4	782.8	6.4	ZUBA TO ANIMALS) My son! The King of New York! (King of New York : see Title #60)
1207.	785.0	788.0	3.0	MOM) (exclaiming) That's my baby!
1208.	799.0	803.8	4.8	ZUBA TO GROUP) Love transcends all differences. (note that all of the animals are gathered for what initially seems to be Melman and Gloria's wedding, but which will be revealed to be Skipper and the hula doll's wedding - Zuba's reference to the differences between the couple are not differences in species, but differences in being alive and inanimate)
1209.	804.8	811.0	6.8	ZUBA TO GROUP) We are gathered here today to celebrate such a love.
1210.	/812.4	817.4/	5.0	ZUBA TO SKIPPER & HULA DOLL) Do you take each other, for better or for worse? (for better or for worse : part of the traditional wedding ceremony, this means 'under good or bad circumstances')

1211.	822.10	824.6/	1.12	SKIPPER TO ZUBA) For better, please. (note humor of the Skipper's selective understanding of the wedding vow, thinking he can choose between 'for better' or 'for worse')
1212.	826.8	830.4	3.12	ALEX) (reacting) What a beautiful, weird couple!
1213.	830.12	833.8/	2.12	MELMAN TO ZOOSTERS) That's not going to last. (That : The marriage between Skipper and the hula doll) (note humor of Melman's being so pessimistic about Skipper and the hula doll, when he's now involved with Gloria)
1214.	835.4	838.2	2.14	PRIVATE TO SKIPPER) Can I kiss the bride?
1215.	838.10	841.0/	2.6	SKIPPER TO RICO) No! Music! (Rico pops a Boston tape in the deck)
1216.	/842.2	843.12	1.10	SKIPPER TO KOWALSKI, THEN KOWALSKI TO SKIPPER) -Struts. -Check. (see Title #109)
1217.	/844.4	845.12/	1.8	SKIPPER TO KOWALSKI, THEN KOWALSKI TO SKIPPER) -Flaps! -Check. (see Title #110)

1218.	846.2	848.12	2.10	SKIPPER TO KOWALSKI, THEN KOWALSKI TO SKIPPER) -Diamonds and gold. -Check. (note that the Penguins and Chimps have loaded all the diamonds and gold into the plane)
1218-A.	/849.6	852.4/	2.14	**NARRATIVE TITLE)** (of writing on plane) Just Hitched! (Hitched : colloquial for, 'Married') (note that a sign reading 'Just Married' is commonly affixed to the back of a vehicle carrying a newlywed couple away on their honeymoon) (the plane lifts up into the air - Marty, Alex, Gloria and Melman, along with the African animals, wave good-bye to the passengers on the plane)
1219.	/852.8	854.12	2.4	MOM TO PENGUINS, THEN ZUBA TO PENGUINS) -Bye! -We'll miss you!
1220.	855.2	856.10/	1.8	MOM TO PENGUINS) See you later!
1221.	857.0	864.4/	7.4	SKIPPER TO GROUP) We'll be back after the honeymoon in Monte Carlo, or whenever the gold runs out. (honeymoon : short trip taken by newlyweds immediately after the wedding) (Monte Carlo : district of Monaco, noted for its casinos, opulence, glamour, and sightings of famous people)
1222.	/864.10	866.6	1.12	MOM TO PENGUINS) Come back soon!

1223.	866.10 (over scene end)	873.14	7.4	ALEX TO MOM, THEN TO ZOOSTERS) Mom, let them take their time. New York isn't going anywhere, right, guys? (take their time : colloquial for, 'take as much time as they wish' - implying proceeding at a leisurely pace)
1224.	874.4	877.0	2.12	MARTY TO ALEX) You're right about that!
1225.	/877.8	880.0	2.8	MELMAN TO ALEX & MARTY) As long as I'm with her... (her : referring to Gloria) (Melman looks at Gloria, who giggles and laughs)
1226.	880.6	886.2	5.12	MELMAN TO ALEX & MARTY) ...and you two, I don't care where we are.
1227.	886.8	890.4/	3.12	MELMAN TO ALEX & MARTY) She has the most amazing laugh. (see Title #874)
1228.	894.8	898.0	3.8	MARTY) (exclaiming) Love has no boundaries! (Zuba comes over)
1229.	899.6	902.14/	3.8	ALEX TO ZUBA) Guess you're stuck with us for a while. (stuck with us : forced to accept our presence) (Zuba glares at Alex)
1230.	907.8	910.12	3.4	ALEX TO ZUBA) Dad? What's wrong?

1231.	911.4 (over scene end)	914.8	3.4	ALEX TO ZUBA) I thought we could hang out and.... (hang out : slang for, 'spend time together') (Zuba does the same trick Alex did for the tourists of moving his hand up and down in front of his face - he changes his frown to a smile and back again, then laughs)
1232.	/918.14 (over scene end)	922.2/	3.4	ALEX TO ZUBA, THEN ZUBA TO ALEX) -You got me! -I got you, son! (got : tricked)
1233.	/922.8	927.10/	5.2	ALEX TO ZUBA) You got me with my thing. You brought it back around on me. (thing : i.e., 'popular trick') (You brought it back around on me : meaning Zuba tricked Alex using one of Alex's own tricks)
1234.	932.0	934.8	2.8	ZUBA TO ALEX) I got you, son! (the four Zoosters walk away together)
1235.	935.6	938.10	3.4	ALEX TO MARTY) The old man's not too bad, eh, Marty? (The old man : referring to Zuba) (bad : unpleasant)
1236.	939.0	942.4	3.4	MARTY TO ALEX, THEN ALEX TO MARTY) -Marty? Who's Marty? -Come on. (Come on : Stop teasing me)
1237.	942.12	947.4	4.8	MARTY TO ALEX, THEN ALEX TO MARTY) -I don't know no Marty. -You can't fool me. (no Marty : incorrect English for, 'anyone named Marty')

1238.	947.12	951.0/	3.4	MARTY TO ALEX) Ain't no Marty here. (Ain't no : incorrect English for, 'There isn't anyone named')
1239.	951.6	958.10	7.4	ALEX TO MARTY) Marty! I can look in your eyes and know it's you. (as the four Zoosters continue walking, Julien comes dancing up behind them)
1240.	975.12	981.4	5.8	JULIEN) (shouting) Hey! Shake the hot things! Shake the hot things! (Shake the hot things : meaning the four Zoosters should swing their hips as they move off into the sunset)
1241.	982.0	986.12	4.12	JULIEN) (shouting) Shake 'em! Shake 'em! Shake 'em!
1242.	1203.6	1210.14	7.8	**NARRATIVE TITLE)** (of dedication card) FOR OUR FRIEND BERNIE MAC THANKS FOR ALL THE LAUGHTER (BERNIE MAC : American actor and comedian who provided the voice of Zuba in this film - note that Bernie Mac died on August 9, 2008)

LAST FRAME OF PICTURE: **1851.0**

END OF REEL 5AB

END OF FILM

“MADAGASCAR: ESCAPE 2 AFRICA”

Revision Summary

Final Version

(Changes Subsequent to Pseudo-Final Version)

Title Number	Comment
REEL 1AB:	
1	Spotting Changed.
40	Spotting Changed.
41	Spotting Changed.
54	Spotting Changed.
80	Spotting Changed.
99	Spotting Changed.
134	Spotting Changed.

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REEL 2AB:

218	Text Changed. ("cannot" changed to "can't")
249	Spotting Changed.
250	Spotting Changed.
254	(OUT)
256	Text and Spotting Changed.
371	(OUT)
394	Spotting Changed.
395	Spotting Changed.
396	Spotting Changed.

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REEL 3AB:

549	Spotting Changed.
563	Spotting Changed.
585	Text Changed. ("Go on" changed to "Come on")
699	Spotting Changed.
702	Spotting Changed.
739	Spotting Changed.
740	Spotting Changed.

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