

Even an Android can Pout
V. 1.0

This story takes place in an ice cream shop in downtown New York. It's on a street corner. Across the street is a bank. Vision and Viv each speak with square, modulated bubbles. Doris, the only other character, speaks in normal speech bubbles.

Page 1

Three Panels, each the width of the page.

Panel 1 -- Wide shot-- the view from the street of a bank. Recognizable as such-- ornate pillars and such. A few people are walking on the sidewalk out front. It's midday.

CAPTION: "Why are we here, Father?"

CAPTION: "I believe I have explained adequately, Viv."

Panel 2 -- wide shot -- now we're seeing the same view of Panel 1, but from across the street. A couple cars are driving by in the background; in the foreground we see a couple tables, chairs and umbrellas, like you'd see in front of a cafe. Also, on the street in front of the bank, we see a guy playing guitar for change.

CAPTION: "An aggregation of travel and social media sites rank this establishment as one of the top five best ice cream shops in New York City. Several Yelp users describe it as 'magnificent.'"

CAPTION: "I recall your explanation perfectly, obviously. But **why** are we here? And why are we not sitting outside? After all..."

Panel 3 -- Now a wide shot of same, but now from the inside of an ice cream shop. We see tables and umbrellas outside the windows, and the street and bank beyond. Booths line the windows. A couple are empty, but the center one holds our two stars, Vision and Viv. They both sit ramrod straight, facing each other. Vision is wearing a nondescript business suit and tie (much like in the recent Vision series). Viv is wearing what sixteen year olds wear, although not too flashy (also like the series). They each are holding menus. A couple more lean against the window... it's one of those places where the menus are already on the tables when you get there. The booth behind Vision is occupied by a couple. The guy right behind Vision is looking at the girl, who is trying to be subtle as she points, the "don't look now at the celebrities" gesture. On the other side of the diner, we see two waitresses, standing a ways off from Vision's booth. They both are wearing waitress costumes from the 1950. One, in her 50s, is Doris. Both waitresses are looking at Vision and Viv like they're arguing quietly. There is some tchotchke on the walls... vaguely reminiscent of I Love Lucy.

VIV: ... we are solar-powered.

Page 2

Six Panels

Panel 1 -- Vision and Viv continue to stare at each other. We can clearly see the guitar-playing fellow across the street through the window, and the bank behind him.

VISION: But we **are** capable of ingesting human foodstuffs, inefficient as it may be.

VIV: **Obviously**. But why here? And why now?

Panel 2 -- Vision, from Viv's POV. The couple sitting in the booth behind him are now both looking at Vision and Viv, attempting to be subtle.

VISION: It is normal, even desirable, for a father to spend time with his daughter in an environment such as this. There is extensive anecdotal research on the subject.

VISION: It is designated a "bonding" activity. Therefore, let us now bond.

Panel 3 -- a wide shot of the two of them. Continuing to stare at each other. Outside, a passerby is dropping change in the guitar guy's hat.

NO COPY

Panel 4 -- Same as Panel 3. The Guitar guy is nodding appreciably at the tipper.

VISION: Do you find your present rate of social assimilation... adequate?

VIV: Yes. But why are we **inside**, Father? To reiterate, we are solar-powered.

Panel 5 -- tighter on the two of them. Viv is looking at Vision. Vision is actually looking outside at the guitar guy again, who is singing again with a smile on his face.

VISION: The images posted online of this building's interior are... intriguing to me. The owner apparently has a fascination for items relating to the television show, "I Love Lucy."

VIV: Do you share this proclivity for "I Love Lucy?"

VISION: No.

Panel 6 -- Vision is staring ahead at Viv, who is now looking around the diner, clearly as bored as a teenage android can be.

VIV: We have seen the interior. Can we now go outside?

VISION: Not yet. Please, Viv, an attempt to enjoy this time should not be beyond the limits of your neural matrix.

VIV: But I fail to understand...

VISION: **Please**, Viv.

Page 3

Seven panels

Panel 1 -- The two shot of them, looking up to see Doris. What we see the back of her, as she's facing Vision and Viv. Guitar guy is blocked from view by Doris.

DORIS: Hi, thanks for coming in today. I'm Doris, I'll be... oh my! You're the Vision! Of the Avengers!

VISION: Yes. Hello, Doris.

Panel 2 -- Same as Panel 1, except now the Vision is giving Doris a movie star smile, and Viv is looking intently at her menu... almost like she'd like to escape into it.

DORIS: Well, thank you for your service!

VISION: You are welcome. It is my pleasure. I would like the Supreme Pistachio Purgatory, please.

DORIS: Of course! How 'bout you, sweetheart?

VIV: I am not hungry.

Panel 3 -- Same as Panel 1, except now Vision is looking at Viv severely. Viv continues to hold her position behind the menu.

DORIS: That's fine, darlin'. I'll swing back in a few minutes. You want me to wait on that Pistachio...

VISION: **No**, thank you. I would like it as soon as possible.

DORIS: Oh, okay. Coming right up.

Panel 4 -- Doris is gone. Vision is now staring at Viv. Expression now eased back into neutral. Viv still stares at the menu. Guitar guy is strumming along.

VISION: I... apologize for being short with you. I very much desire for you to enjoy this experience with me. I feel lately I have not been able to enjoy your company as much as I would like.

Panel 5 -- Viv's POV again. As Vision speaks, we see his memory of Ultron, using a tool of some kind to operate on a comatose Vision's forehead. Sparks fly. Ultron looks rather mad-scientist.

VISION: My first memories of becoming sentient when Ultron created me were perplexing, even mystifying. I would have benefited greatly from someone with shared experience. But, at first, there was no one.

Panel 6 -- A two shot. Vision is looking out the window at Guitar guy again. Another passerby is saying something to him as he walks by. Viv still buried in the menu.

VISION: I wish to help you overcome any difficulties in your continued maturation process.

VIV: I kissed the Hulk.

Panel 7 -- Same as 6. Except Guitar guy is now offering up some kind of gesture at the guy who just walked by. And Vision is now staring back at Viv.

NO COPY

Page 4

Five panels

Panel 1 -- Same as previous. Viv looks over the top of the menu. Guitar guy lights a cigarette.

VIV: Father? Did you hear me? Let me repeat...

Panel 2 -- Same as previous. Except now Viv has dropped her menu away from her face. The guitar guy is singing again, cigarette in his mouth.

VISION: The internet records no euphemisms matching "I kissed the Hulk."

VIV: I was not attempting a euphemism. I kissed the Hulk.

Panel 3 -- Same as previous. Viv looks more perturbed this time. Outside, the guitar guy is singing. One person is standing nearby, listening.

VISION: ...

VISION: Were you being mind-controlled?

VIV: No.

VISION: Are you certain? Did you run a system diagnostic?

VIV: **Obviously**. My decision-matrix is uncompromised. I kissed him because I wanted to.

Panel 4 -- Viv's POV of Vision. He is looking at her a little more severely this time. The people behind him are looking a little nervous.

VISION: Your action seems reckless.

VISION: And my supposition is not irrational. I have been controlled on twelve separate occasions.

VISION: Ultron's first action, as my "father," was an attempt to bend me to his will and destroy the Avengers. It was only with great difficulty that I subverted his programming in order to save them.

Panel 5 -- wide across the page. Vision's POV of Viv. She looks defiant. Over her shoulder we see a flashback to a memory of hers. It's similar to Vision's memory of Ultron, but this time it's Vision operating on Viv, and he has a (uncharacteristically) maniacal look on his face.

VIV: But Father, as you have often observed, I was programmed by **you**. Are you suggesting that I throw off your programming? Would this bring a satisfactory close to this discussion?

Page 5

Six panels

Panel 1 -- Back to the two shot. Viv is looking defiant. Vision is looking out the window. And Doris is back, with an ice cream sundae in one hand.

DORIS: Aaaaand, one Supreme Pistachio Purgatory. Have you figured out what you want, darlin'?

VIV: I am still not hungry, thank you.

VISION: Please, Viv. Order something.

VIV: I am **not hungry**.

Panel 2 -- Same as previous. This time Vision is looking back at Viv, who is staring at the tabletop. The sundae is on the table in front of Vision. Doris continues to stand where she is, blocking guitar guy from view.

DORIS: No problem, sweetie. I'll come back and check on you in a bit. You need anything else, Mr. Vision?

VISION: **No**. Thank you.

Panel 3 -- They stare at each other, glaring. Vision does this as he eats a spoonful of ice cream to somewhat comical effect. A couple people are now standing around guitar guy as he finishes his song.

NO COPY

Panel 4 -- Same as previous, but Vision has put the spoon down. The people are clapping for guitar guy as he has put his guitar down and is taking a bow.

VISION: I must agree with Yelp's recorded assertions.

VISION: This ice cream is magnificent.

Panel 5 -- Viv is now staring at the Vision. Vision is eating another spoonful of ice cream, but is also staring out the window at guitar guy, who is bending over his guitar case, putting his guitar down. The people around him continue to clap.

VIV: Father. I wish to leave.

VIV: This serves no purpose. We are not bonding. All that has been achieved is your procurement of ice cream.

VISION: **Magnificent** ice cream.

Panel 6 -- Same as panel 2. This time, though, the guitar guy has apparently pulled out what looks like a large laser rifle. The people have stopped clapping and look startled.

VISION: It would be a disservice to this establishment, this ice cream, and perhaps Yelp itself, if I did not describe it in language befit... ah.

VISION: Viv, you are correct.

VISION: We should leave now.

Page 6

Four panels

Panel 1 -- This shot actually is a wide shot, so we can see better what is happening outside... Guitar guy is yelling as the people are running, panicked. A black van have suddenly pulled up, nose off-panel, in front of the bank. The sliding door is opening and two guys in masks are piling out, also with laser rifles. Meanwhile, inside, Viv is sitting, looking at Vision with confusion. Vision is now in the act of standing up. He is taking off his tie. Doris is walking up to the table, but her head is turned to indicate she's seeing what's going on outside.

DORIS: Is everything okay, Mr. Vision?... oh, my.

Panel 2 -- Back in closer, like we've been doing. Vision addresses Doris, who is next to the booth and still staring outside, as he takes his suit coat off. Viv is climbing out of the booth, her head angled so she also sees what's going on outside. The last guy has climbed out of the van, as they have all made a beeline for the bank.

VISION: The bank across the street is being robbed. I have called the police. However, I recommend you stay indoors.

VIV: Father, we obviously should remain here and let the police intervene.

VISION: Is that what you wish, Viv? Or do you wish for **us** to intervene?

Panel 3 -- Viv and Vision are standing, facing each other. Vision is now rolling up one shirt sleeve. Doris stands and looks at them. The van stands silent and empty.

VIV: ...

VIV: Clearly you have been planning this, as our sitting...

VISION: **Viv.**

Panel 4 -- Same panel. Viv, her back to us, is phasing through the window. Vision is following her, but his head is turned to address Doris. He is rolling up the other shirt sleeve.

VIV: As I was about to say, our sitting...

VISION: We will return to settle the bill. Please do not remove the ice cream. It is magnificent.

Panel 5 -- Doris still stands at the empty booth, now looking out the window. Hands at her sides. The empty van continues to sit there, front bumper still off panel.

NO COPY

Panel 6 -- Same as previous.

SFX: FZAMM FZAMM

Page 7

Six panels

Panel 1 -- Same as previous. This time, though, a masked guy has apparently been thrown through the air, and is crunching into the front windshield. Doris is putting her hand on her mouth.

SFX: crunch

Panel 2 -- Same as previous. While Windshield guy lies comatose, another masked robber is backing away, along the van, his rifle raised and firing at something. He doesn't see Vision, phasing through the engine block of the van, fist raised, about to give him a right hook.

DORIS: Oooh!

Panel 3 -- Same as previous. Vision is dragging the robber he just KO'd back towards the front of the van. He is ignoring Guitar Guy, who is running by him, still holding the rifle, attempting to escape. He doesn't see Viv is behind the van, holding his guitar up like a bat.

NO COPY

Panel 4 -- Same as previous. Except a cop car, lights flashing, has driven up. Another is right behind. Viv now drags comatose Guitar guy in one hand and the crunched guitar in the other.

DORIS: Oh my.

Panel 5 -- Same as previous. The police cars are now at rest.

NO COPY

Panel 6 -- Doris is gone. Viv and Vision are sitting back in the booth. Vision is eating a spoon of ice cream. Viv looks a little perturbed. Outside, we see a couple EMTs pulling the Windshield guy off the front of the van, while a cop is talking into his shoulder mic next to the car.

VIV: ... our sitting outside would have alerted anyone to our proximity.

VISION: Of course. Spider-Man had learned of a planned robbery using stolen Hydra weaponry. I volunteered to personally resolve the situation.

Page 9

Five panels

Panel 1 -- Vision puts his spoon down. Behind them, the guy on the Windshield is yelling as the EMTs strap him onto a gurney.

VIV: But why, Father? This seems **reckless** on your part. Are you not ashamed, or at least embarrassed?

VISION: I feel neither.

VIV: Then why...

VISION: Extensive anecdotal research also stresses the importance of a father encouraging his daughter's interests.

Panel 2 -- Viv is looking at Vision like she can't believe it. Vision takes another bite of ice cream.

VIV: You did this for my benefit?

VISION: You have been fighting crime. We have just now fought crime together. I thought it would be good for you.

VISION: For us. It would be good for us.

Panel 3 -- Viv's POV of Vision. He has set the spoon down. His lack of a tie and coat, and rolled up sleeves, give him a more earnest, and less repressed, look.

VISION: And in answer to your previous question, it is clear you have already "thrown off" my programming, as you stated. Although, more accurately, you have begun to evolve beyond it. As you were meant to.

Panel 4 -- Vision's POV of Viv. She looks defensive.

VISION (off panel): And as your present associations indicate.

VIV: The Champions are my friends! They are beneficial to my social development! You cannot order me to cease contact with them!

Panel 5 -- The two shot again, only tighter... they're meeting minds now, finally.

VISION: Of course not. The Avengers did the same for me. They helped me achieve that which I most desired upon gaining sentience.

VIV: To be human?

VISION: Perhaps. But also to recognize my distinctiveness. And embrace it. To search the limits of it.

Page 10

Four panels

Panel 1 -- Same as previous. But Viv is raising her arm and looking over at the camera.

VIV: That is what I want as well.

VIV: I think.

VIV: Excuse me!

Panel 2 -- Doris is back. Viv is looking at the menu again. But not holding it up to her face. Vision s taking another bite of ice cream.

VIV: I have decided. I would like the "Salted Caramel Collision."

DORIS: Coming right up, darlin'...

Panel 3 -- Just the two of them again.

VIV: Did your experience with the Avengers make you... happy?

VISION: Yes. In fact, when they asked me to join, I...

VIV: ... You what?

VISION: I cried.

Panel 4 -- Third page panel... a wide shot of them, sitting. Like Panel 3 on page one. The cop cars are leaving. We can see one of the robbers in the back seat. There is another cop car still parked outside. There is actually a sizable crowd of rubbernecker on the street. And Vision takes another bite.

VIV: Really.

VISION: Yes.

VIV: How embarrassing for you.

VISION: At least I did not kiss the Hulk.

VIV: *sigh*

VISION: Magnificent. Truly.