

Dream

BY Tom Reynolds



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WOAH...
UH, GREG?

YOU OK,
DUDE?

LATE NIGHT,
HUH?



WHAT'S HER
NAME?





UH,
NOTHING.

WHAT WERE
YOU DREAMING
ABOUT?

WELL, YOU'D BETTER
SNAP OUT OF IT. YOUR
MANAGER IS ON THE
WARPATH...



WHO?

WAS SHE
PRETTY?

THE GIRL!
I DON'T THINK
I'VE EVER DREAMT
ABOUT ANYTHING
ELSE.



COME ON,
THERE MUST
BE SOMETHING.

THAT'S
REALLY
WEIRD.

I DON'T REALLY
REMEMBER
MY DREAMS.

I DON'T.
I DIDN'T KNOW
PEOPLE HAD
DREAMS UNTIL
I STARTED
SCHOOL.



YEAH... I'VE
JUST NOT BEEN
SLEEPING WELL
LATELY.

HOW OFTEN
IS LATELY?

A MONTH OR
TWO... IT'S STARTING
TO GET TO ME.

LET ME
SORT IT
OUT.



THAT NIGHT...

GOD, I'M
SHATTERED... I
COULD PASS
OUT.



DING DONG!

HUH?





HEY, SORRY ABOUT
THE LATE CALL.

WHAT IS IT?

YOUR SLEEP
PROBLEMS...



...JUST GOT SOLVED.

Gandalf Rox

A person is shown from the chest down, wearing a grey t-shirt with a graphic of Gandalf the White and the text "Gandalf Rox" printed on it. They are holding a small, dark bottle with a white cap. The background consists of a brick wall and a wooden door frame.

PUT THEM AWAY
BEFORE SOMEONE
SEES.

WHAT IS
IT?

A man with short, wavy brown hair, wearing a white tank top, stands in a modern dining room. He is holding a small, dark pill bottle in his left hand and looking down at it with a serious expression. The room features large windows with black frames, a wooden dining table with chairs, and a vase with a red rose. The lighting is warm and soft, suggesting an evening or indoor lighting.

IT'S NOT
ILLEGAL, IS
IT?

HALF A PILL,
YOU'LL HAVE THE
BEST NIGHT'S SLEEP
OF YOUR LIFE. I TAKE
THEM SOMETIMES
WHEN I GET
STRESSED.



OK, I
SUPPOSE...

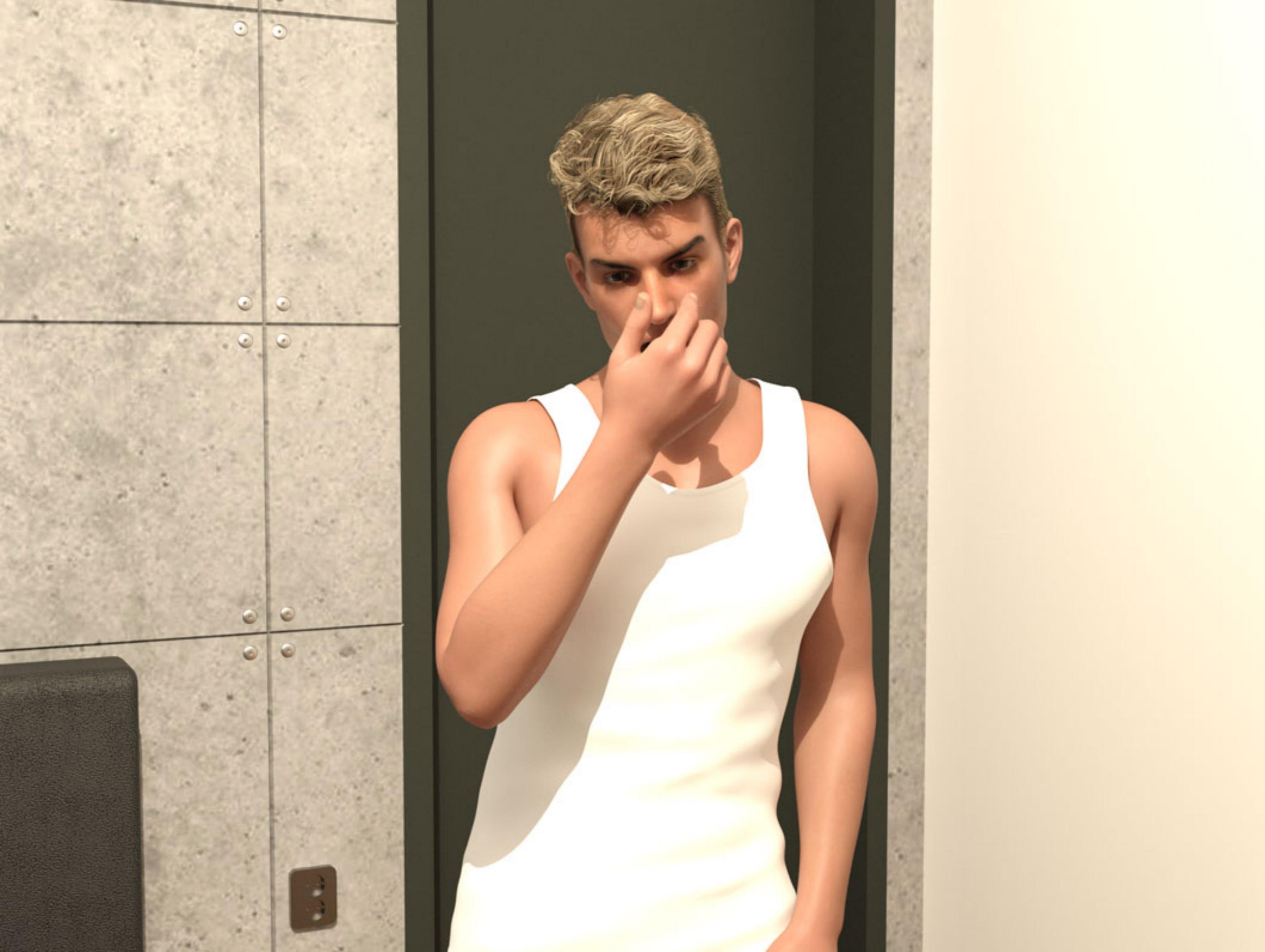
ANYWAYS, I'VE
GOTTA RUN. SEE
YOU TOMORROW.

Gandalf ROX





I SUPPOSE
A HALF CAN'T
HURT.







WHAT'S HER
NAME?



BEEP! BEEP!
BEEP!





FIVE MORE MINUTES...



WHAT THE-

WHERE THE HELL AM I?





WHO THE
HELL AM I?

WHAT THE
FUCK?!





OH, DAVID!
YOU FUCK! WHAT
THE HELL DID YOU
GIVE ME?

I'M HALLUCINATING!
I'M A WOMAN!

A woman with short, vibrant red hair stands in a room, looking directly at the viewer with a wide-eyed, shocked expression. She is wearing a teal and white plaid button-down shirt that is unbuttoned, revealing her chest and midriff, and black lace underwear. Her arms are slightly out to her sides. Behind her is a large, ornate mirror with a silver frame. To the left, a portion of a white bedside table and a lamp with a cream-colored shade is visible. The room has light-colored walls and a wooden floor.

OH MY GOD,
OH MY GOD.
FUCK FUCK FUCK
FUCK FUCK.



IT'S JUST
A DREAM... I'VE
JUST GOT TO
WAKE UP.



A woman with short red hair and blue eyes is standing in a room, looking at her reflection in a large, ornate mirror. She is wearing black lace underwear. Her hands are raised slightly, and she has a surprised expression. A speech bubble is positioned above her head, containing the text "I CAN'T BELIEVE THIS IS MY BODY." The room has light-colored walls and a wooden floor. A white dresser is visible in the reflection of the mirror. A lamp is partially visible on the left side of the frame.

I CAN'T
BELIEVE THIS
IS MY BODY.

WHAT THE HELL
HAPPENED?





MUST BE THE
TRANQUILLISERS.

MAYBE I CAN'T
WAKE UP UNTIL THEY
WEAR OFF.

NOT A BAD BODY
TO BE STUCK IN, AND
NOT A BAD DREAM TO
HANG AROUND.



IT FEELS
SO REAL.





FRAN.

THAT'S HER NAME.

WHY DO I REMEMBER THAT?



I GUESS I WOULDN'T MIND BEING
FRAN KAVANAGH FOR A NIGHT.

BANG! BANG!
BANG!





HELLO?

DON'T YOU
HELLO ME!

THIS MUST BE
THE FIRST TIME YOU'VE
EVER BEEN LATE!

EVER.



A woman with short, vibrant red hair and a grey, form-fitting, short-sleeved top with a deep V-neckline and matching grey leggings stands in a kitchen. She has a worried expression, with her hands near her chest. The kitchen features white cabinetry, a dark backsplash, and a wooden floor. In the foreground, the back of a woman with long, wavy brown hair is visible. A dining table with white chairs is on the right.

WE'VE GOT A
PRESENTATION IN
AN HOUR AND YOU'RE
NOT EVEN DRESSED.

SHIT,
I REMEMBER
NOW.



GIMME FIVE
MINUTES,
ARTIE.



HOW DID I
KNOW HER NAME
WAS ARTIE?



HOW DO I
KNOW HOW TO PUT
MAKEUP ON?!

A woman with short red hair and a black, sleeveless, form-fitting dress stands in a room, looking at her reflection in a large, ornate mirror. She has a speech bubble above her head. The room features a white wall, a wooden floor, and a white side table with a lamp to the left. A white door is visible on the right.

HOW DID I KNOW
HOW TO DRESS
LIKE THIS?!





AM I A GUY
DREAMING I'M
A GIRL?

OR AM I A GIRL
WHO DREAMT I
WAS A GUY?



MEMORIES OF A LIFE,
A WHOLE LIFE'S WORTH
OF MEMORIES.
WHO AM I?

A woman with red hair in a bun, wearing a black sleeveless dress, stands in a room looking into a large mirror. She is barefoot. To her left is a white nightstand with a lamp. The room has light-colored walls and a wooden floor. Three speech bubbles are positioned to the left of the woman, containing text.

I NEVER
REALISED HOW
STRANGE IT IS TO
WEAR A SKIRT...

THIS BODY
IS AMAZING, BUT IT'S SO
EMASCULATING.

STILL, I
SUPPOSE I HAVE
TO LOOK THE
PART.



GUESS I AM
DREAMING OF A
GIRL...

LOOKS LIKE
I'M READY TO
GO.



WHAT?

WOW!
FRAN!!

YOU LOOK
AMAZING! I'VE
NEVER SEEN YOU
DRESS SO
FEMININE!

A woman with short, vibrant red hair is standing in a room with a light-colored wooden floor and a white brick wall. She is wearing a black, sleeveless, form-fitting dress. Her right hand is on her hip, and her left hand is raised to her hair. In the background, a mannequin is visible on a stand. The scene is lit with soft, indoor lighting.

THIS WAS
IN THE CLOSET AND
READY TO GO.

SHIT! HOW
WAS I SUPPOSED
TO KNOW WHAT
SHE NORMALLY
WEARS!



YOU LOOK GREAT.
IT'S GOING TO WOW THE
BOSS, FOR SURE!



SO MIXING DATA DRIVEN
INTELLIGENCE WITH A MORE INTUITIVE
BUSINESS MANAGEMENT STRUCTURE,
WE COULD SAVE THE COMPANY OVER A
BILLION DOLLARS IN THE NEXT DECADE,
WITH OPPORTUNITIES FOR POTENTIAL
ANNUAL GROWTH OF \$450 MILLION
DOLLARS.

A woman with short, wavy red hair and green eyes is shown from the chest up. She is wearing a black, sleeveless, form-fitting dress with a V-neckline. Her hands are raised in a gesture, with her palms facing up. The background is a plain, light-colored wall. A speech bubble is positioned to her left, containing text.

IN CONCLUSION,
MEETING THE DEMANDS
OF THE FUTURE IS AN
INVESTMENT WORTH
MAKING.



BRAVO LADIES,
BRAVO.

WHEN THEY TOLD ME
HAVING TWO FEMALE ANALYSTS
WAS A BAD DECISION, IT MADE
ME ALL THE MORE WANT TO
PROVE THEM WRONG. YOU'RE
MY LEGACY AND I COULDN'T
BE PROUDER.

FRAN,
DO YOU MIND
STAYING BACK A
MOMENT?

UH, SURE.





LISTEN, EVERYTHING YOU'VE JUST SAID IS FANTASTIC, BUT IT'S NOT GOING TO GO ANYWHERE WITHOUT ROBUST LEADERSHIP.

OH GOD, I'VE SAID SOMETHING WRONG. I GUESS THIS IS NOTHING LIKE MY REAL JOB.



YOU DO?!

I WANT TO PUT YOUR NAME FORWARD TO THE BOARD TO HEAD UP THE PROJECT.



THINK ABOUT
IT...

I'LL BE
IN TOUCH.



A FEW HOURS LATER.





I SAY GO
FOR IT.

I'VE NEVER
SEEN YOU SO
CONFIDENT BEFORE!
A LITTLE SCATTERBRAINED
TOO... BUT IT'S A
STEP IN THE RIGHT
DIRECTION.



MANAGEMENT.
FRAN KAVANAGH, IT'S
GOING TO BE A LOT
OF LATE NIGHTS...
BUSINESS TRIPS... A
LOT OF PEOPLE
PLEASEING.

ARE YOU
SURE YOU CAN
HANDLE IT?



I MEAN, YOU'RE SIX YEARS OUT OF COLLEGE AND STILL SINGLE?

YOU'RE GETTING LEFT BEHIND.

I GUESS.

A woman with short, wavy red hair and light-colored eyes is sitting on a light-colored sofa. She is wearing a dark, sleeveless top. She has a thoughtful expression on her face. A speech bubble is positioned to her left, containing text. The background features a wall with three framed panels. The left panel shows a chain-link fence, the middle panel shows a bird silhouette, and the right panel shows a structure resembling a water tower or antenna tower. The lighting is warm and soft, suggesting an indoor setting.

IS SHE
COMING ON TO
ME? THIS IS A DREAM.
WHY NOT REACH OUT
AND...







FRAN?
WHERE THE HELL
HAS THIS COME
FROM?

MAYBE THIS
EXPLAINS THE LACK
OF BOYFRIEND.



YOU KNOW,
BRAD AND I HAVE
A FRIEND COMING IN FROM
OUT OF TOWN...

PERHAPS THE NEW
'FRISKY' FRAN WOULD LIKE
TO MEET HIM...

OH, THAT'S THE STUFF.





YOU LIKE
BEING IN
CHARGE?





MAYBE YOU'D LIKE TO
COME ALONG? I MEAN.. A
MAN MIGHT NOT BE YOUR
THING, BUT I'VE GOT A
FEELING YOU'LL HAVE
MORE FUN THAN YOU
THINK.



MORE FUN
THAN YOU'D
THINK...



SO ALONE.



A woman with short, dark red hair is looking out of a window at night. She is wearing a white long-sleeved top with a dark pattern and a black skirt with a white lace-like pattern. Her right hand is raised, palm facing forward, as if she is trying to reach out or is in a state of distress. The window is framed by light-colored wood or trim. Outside the window, the night sky is dark with many small white stars. Inside the room, two bedside lamps with yellow light are visible on either side of the window. The overall mood is somber and lonely.

SHE'S SO LONELY.
SHE'S WORKED SO HARD
TO GET HERE, BUT SHE'S
SO SCARED.

I CAN FEEL IT.
I CAN FEEL HER
PAIN.





I DO BELIEVE
SOMEONE'S ABOUT
TO FINISH?



OH GOD!





LISTEN, THIS HAS BEEN A FUN FUCK, BUT DON'T TELL BRAD OR HE'LL WANT TO WATCH.

WE SHOULD DO THIS AGAIN. IT'S A GOOD WAY TO BLOW OFF STEAM.



DON'T GET ME
WRONG THOUGH,
I LIKE MEN.

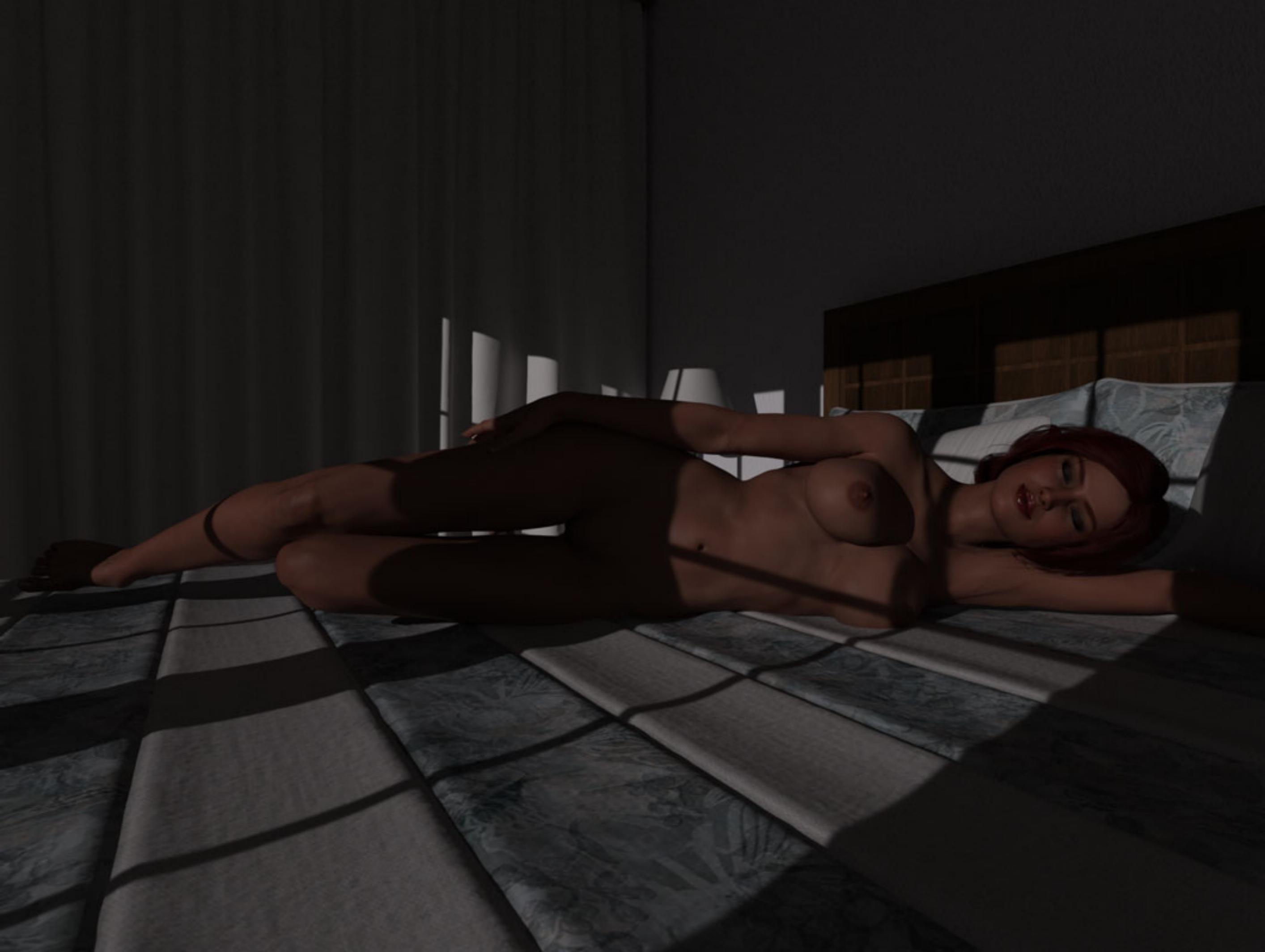
ME TOO...



I MEAN...!

SLEEP TIGHT.
IT'S BEEN A
LONG DAY.







MORNING

HMM?





WHAT THE HELL
WAS THAT?!