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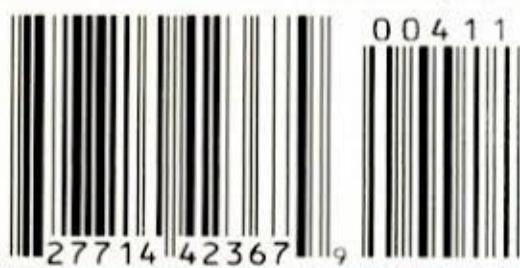
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Kelly Yates

Pia Guerra

The FORGOTTEN

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THE FORGOTTEN

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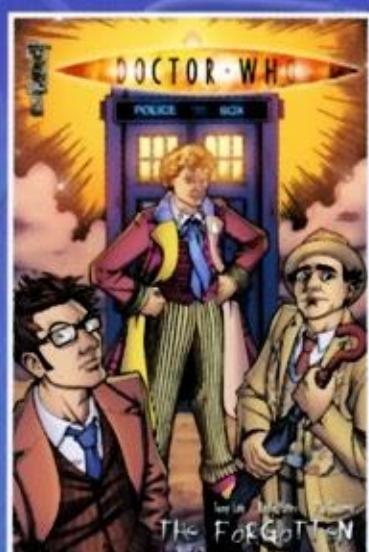
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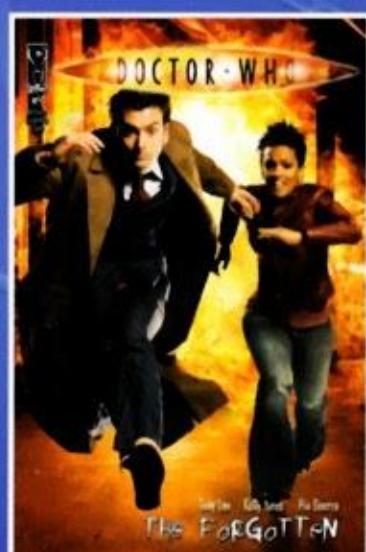
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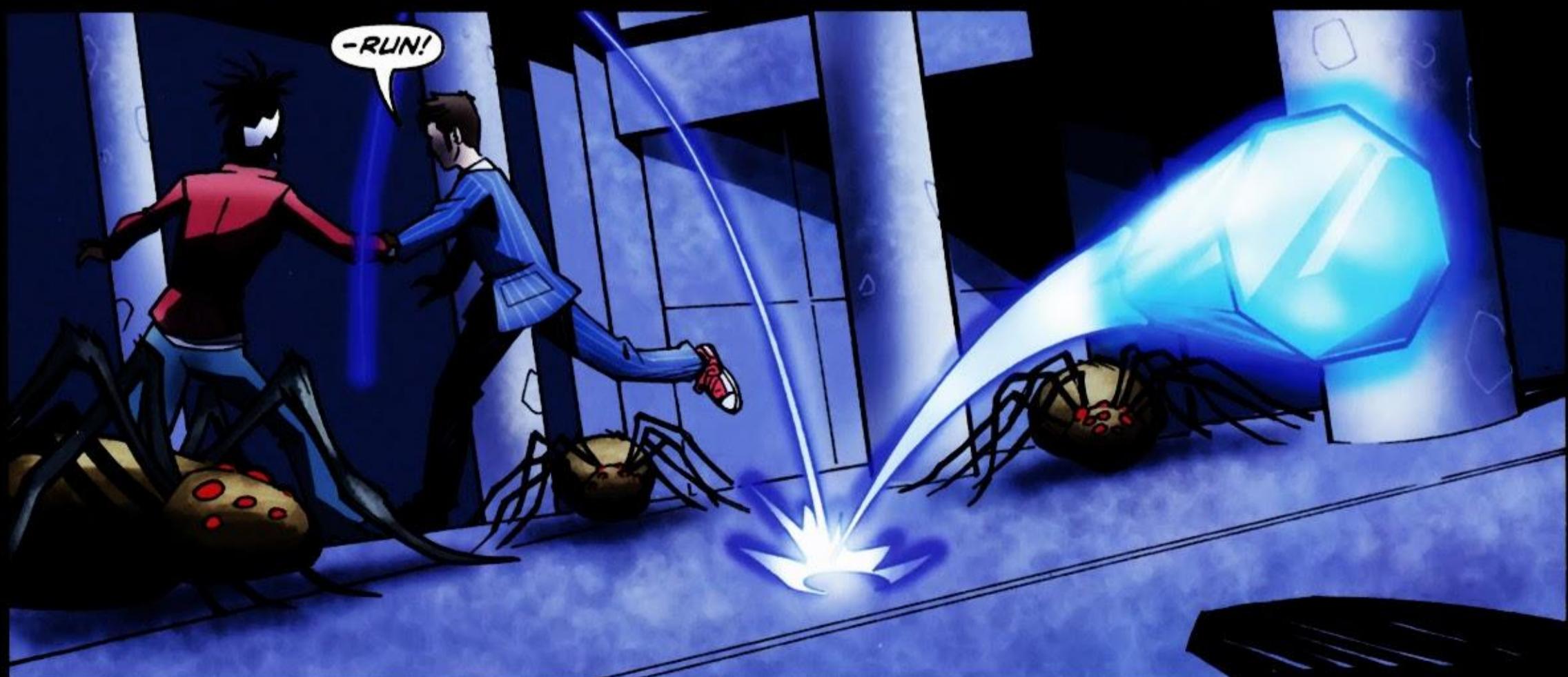


DOCTOR WHO: THE FORGOTTEN
PART 4: "SURVIVAL"

written by TONY LEE

art by KELLY YATES and PIA GUERRA

colors by KRIS CARTER AND CHARLIE KIRCHOFF







**DAY
ONE**

MISS BROWN,
WILL YOU PLEASE
TELL THE COURT
WHAT OCCURRED ON
THE EVENING OF
THE TWELFTH OF
MC'ARDA?

WELL,
WE'D JUST LEFT
KILLINGWORTH, AND
YOU'D THOUGHT THAT
A VACATION WOULD
DO US BOTH
SOME GOOD.

WE WERE IN
THE MARKET-YOU
HAD GONE TO FIND
SOME ICED TEA-

"IT WAS QUITE EMPTY,
THE STALLS WERE
CLOSING. PEOPLE WERE
LEAVING THE LABORATORY,
FINISHING FOR THE DAY.



"THEN WITHOUT
WARNING, A BOY
RAN INTO ME,
PUSHING A GUN
INTO MY HANDS.

"AT THAT POINT MIS'KIN
KARAC LEFT THE
BUILDING. I WAS FACING
HIM, STILL LOOKING AT
THE GUN IN SHOCK...



"...AND THEN IT FIRED, AND
HE FELL TO THE FLOOR."

I... I
DIDN'T MEAN TO.
THE GUN JUST
WENT OFF.

I NEVER
MEANT TO KILL
ANYONE.

NO MORE
QUESTIONS.



**DAY
TWO**

I'D BEEN PROFESSOR KARAC'S ASSISTANT FOR ABOUT TWO YEARS. WE'D BEEN WORKING ON QUANTUM FLUX TECHNOLOGY, USING GENETIC LABELS AS GUIDES.

WE LEFT THE LABORATORY THAT EVENING, I WALKED PAST THE DEFENDANT— AND THEN SHE SHOT HIM.

HOW DO YOU KNOW SHE SHOT HIM?

AFTER ALL, SHE WAS BETWEEN YOU AND KARAC, AND HER BACK WAS TO YOU!

WELL, SHE HAD THE GUN! AND THE SECURITY FOOTAGE SHOWS IT!

BUT SURELY THERE HAS TO BE SOME KIND OF DISCREPANCY—

ENOUGH! NO MORE QUESTIONS FOR THE WITNESS. UNLESS YOU HAVE ANYTHING MORE OF SUBSTANCE, DOCTOR...

...WE WILL RECESS UNTIL TOMORROW MORNING WHEN WE SHALL HAVE CLOSING STATEMENTS.

QUANTUM FLUX TECHNOLOGY, EH? I'D LOVE TO SEE THE PAPERWORK ON THAT.

Oh, Um—SURE, I DON'T SEE WHY NOT. JUST ASK AT SECURITY. THEY'LL LET YOU IN—I'LL GIVE THEM A CALL. IT'S COMPLICATED STUFF THOUGH.

I'M GALLIFREYAN. THAT'S OUR WAY OF SAYING "THANK YOU."

Oh, I'M SURE I'LL BE ABLE TO READ THE LONG WORDS. OH, JUST ONE LAST THING—

WHAT WAS THAT FOR?

OW!



**DAY
THREE**

DOCTOR,
I REALLY DON'T SEE
HOW RE-EXAMINING
THE WITNESS IS GOING
TO HELP YOUR CLOSING
STATEMENT!

REALLY?
THEN YOU'RE
JUST NOT PAYING
ATTENTION!

YOU SEE, LAST
NIGHT I WENT TO MIS'KIN
KARAC'S LABORATORY,
AND WHILE THERE I
DISCOVERED SEVERAL
THINGS...

...FIRSTLY,
LETS TALK
ABOUT THE
MURDER
WEAPON.

YOU'RE THE ONLY ONE WHO DIDN'T FLINCH.
SURPRISING, THAT. UNLESS YOU KNEW
THAT IT WOULDN'T FIRE.

WIRED TO
MISFIRE-TO LOOK LIKE A
SHOT FIRED, BUT NO BULLET.
SAFE AS A TOY PISTOL.

YOU CAN'T
PROVE A THING
FROM A TRICK LIKE
THAT, DOCTOR.
WHAT IS THIS,
SHOW AND
TELL?

ACTUALLY,
YES. I SHOW,
AND THEN
YOU TELL.

NOW SIT
STILL WHILE
I PUT THIS
CAT BROOCH
ON YOU.

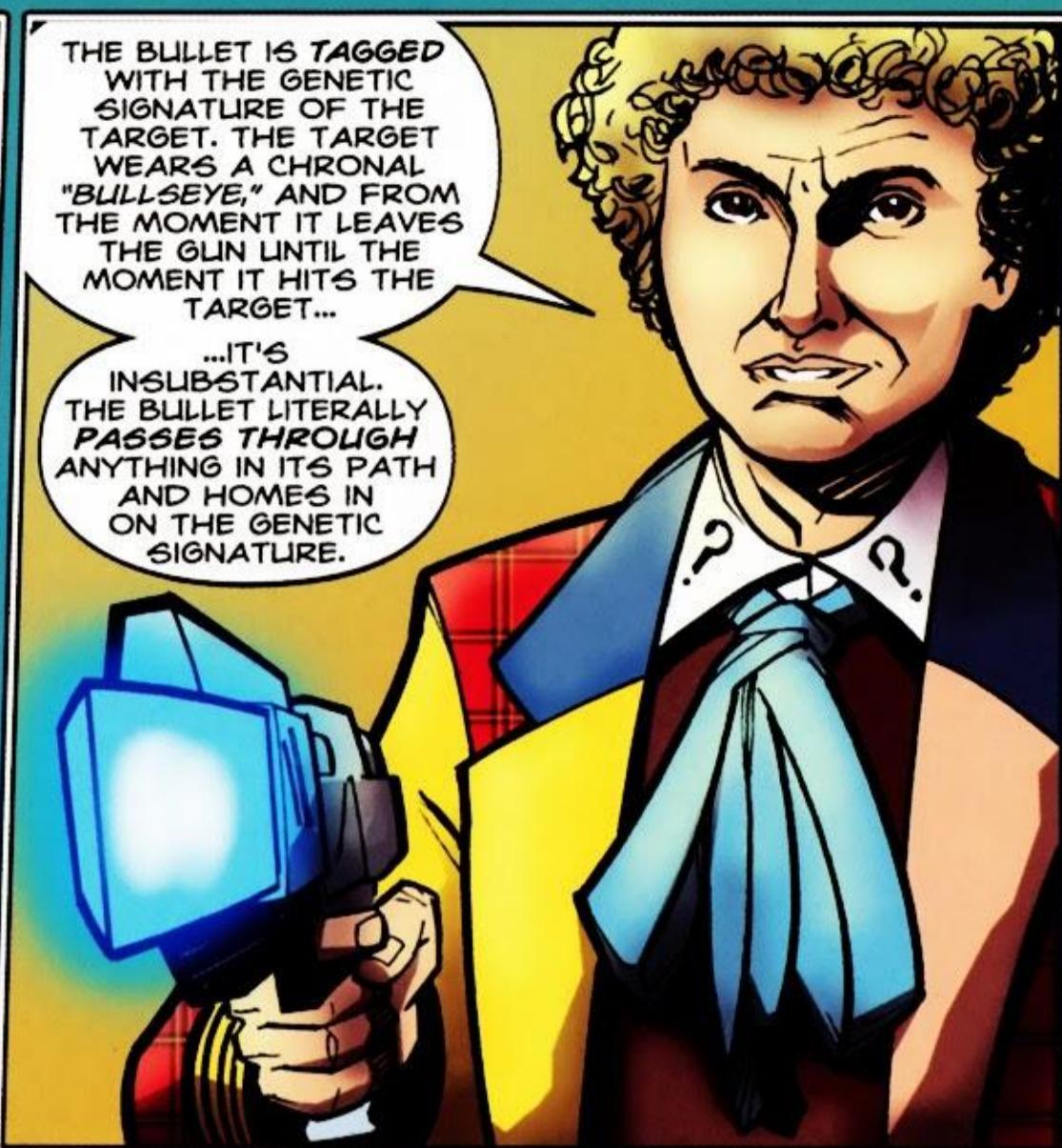
DOCTOR! I WILL NOT
HAVE THEATRICS IN THIS
COURTROOM!

THEN YOU'D
BETTER LEAVE, YOUR
HONOUR, BECAUSE I'M
ONLY JUST GETTING
STARTED.

WITH
THE WITNESS'
PERMISSION, I
WAS ALLOWED
TO EXAMINE
ALL ASPECTS
OF KARAC'S
WORK.

AS
SUCH, THIS IS
ADMISSABLE AS
EVIDENCE.

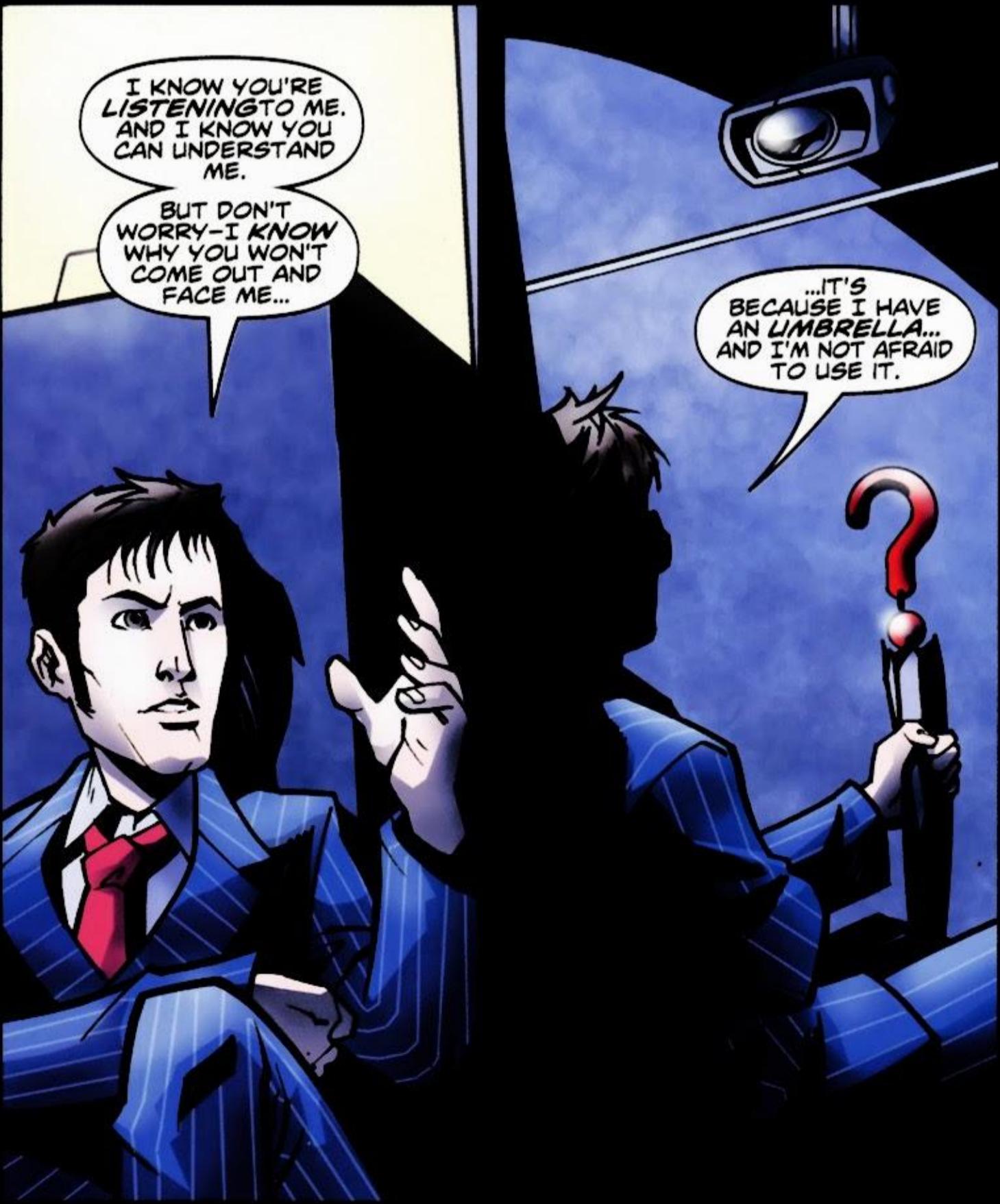
YOU SEE, THIS
IS WHAT PROFESSOR
KARAC WAS REALLY
WORKING ON.

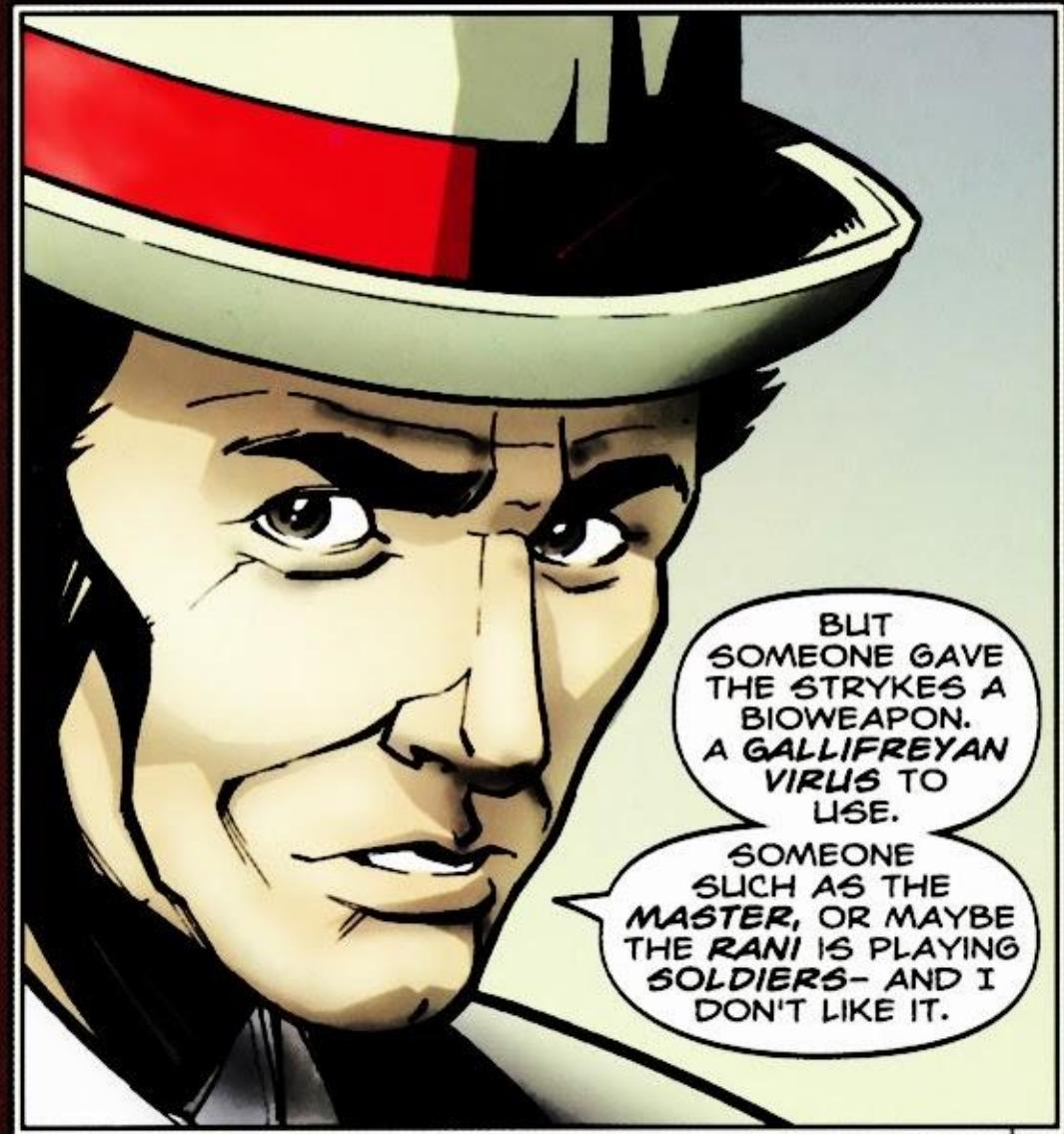
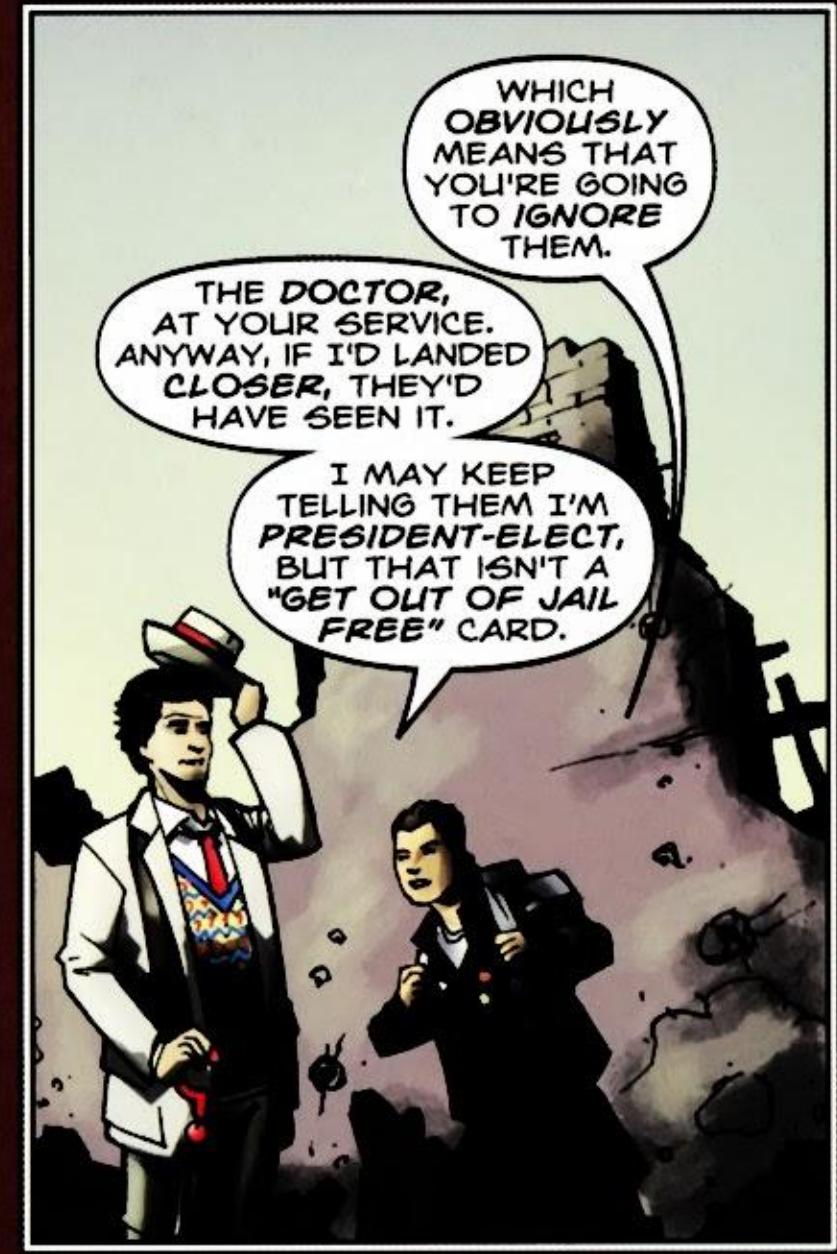




NO, I SHOWED THE JURY A PARTICULAR VIEW OF THE CASE—ONE THAT OUR WITNESS THERE DECIDED TO CONFIRM.
IF HE'D CALLED MY BLUFF? THEN WE WOULD HAVE HAD PROBLEMS.









I REALLY NEED SOME KIND OF ALL-PURPOSE I.D., YOU KNOW. IT WOULD SAVE A LOT OF PROBLEMS.

SO-THE TIME LORDS ONCE MORE COME TO VISIT US. WE MUST BE BLESSED.

AND WHAT TOYS HAVE YOU BROUGHT US THIS TIME?

CANNISTERS OF SOME KIND OF EXPLOSIVE?

I'D BE CAREFUL OF THOSE-THAT'S NITRO-9. IT'S VERY UNSTABLE.

EXCELLENT. WE CAN ALWAYS USE MORE EXPLOSIVES. AND THIS? WHAT IS THIS WEAPON?

THAT? IT'S JUST AN UMBRELLA. FOR WHEN IT RAINS. PRESS THE BUTTON, YOU'LL SEE.

PAMFF

WHAT MADNESS?

AIR STRIKE!
TAKE COVER!

RUMMBBBLLE

FOOD

CRASH

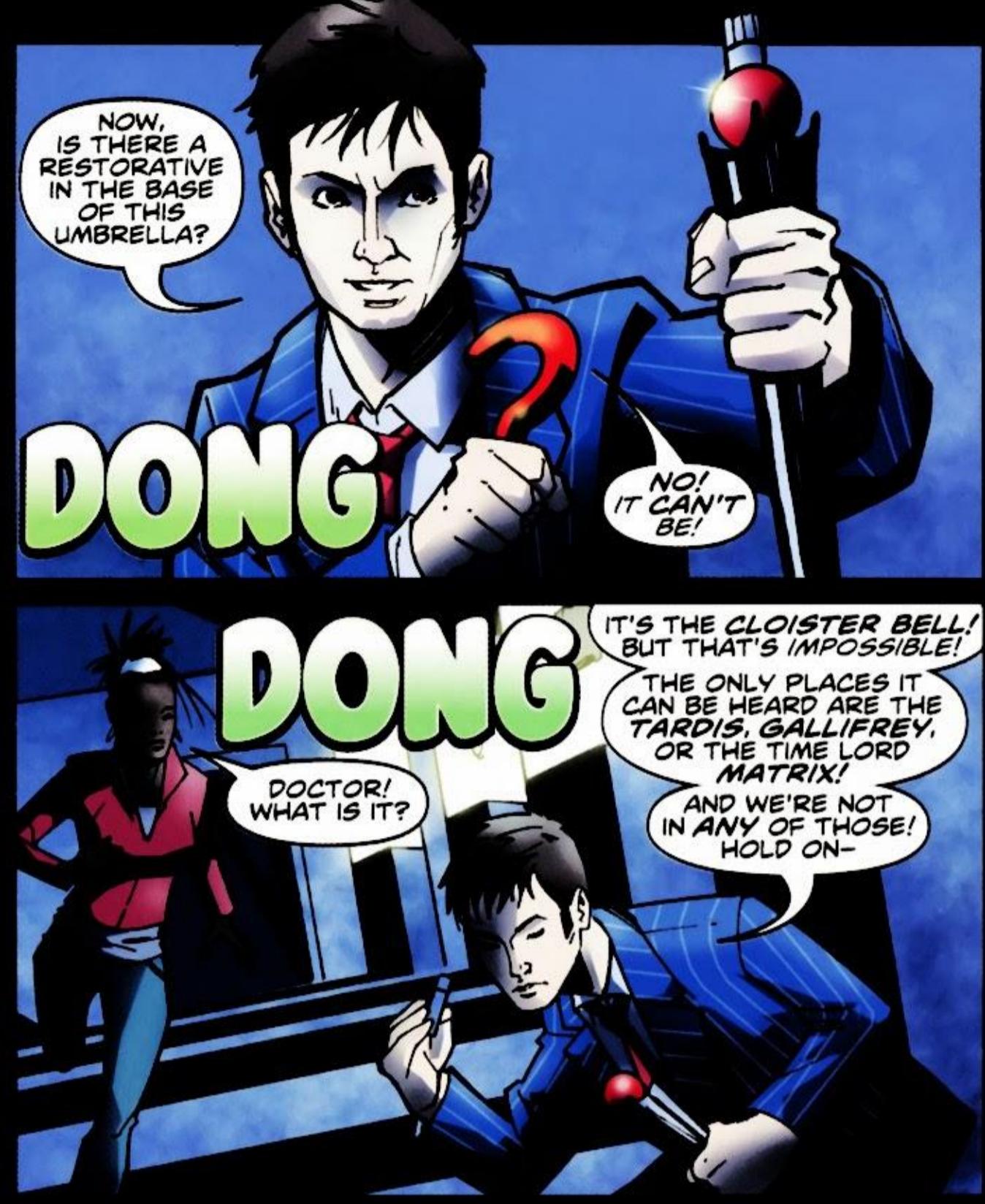
RUMMBBBL

I THINK
IT'S TIME TO
LEAVE, DON'T
YOU?









DONG



DONG

DONG



F
F

Tick
Tock

DONG



DONG



ELSEWHERE.

DONG



DONG

DONG

DONG



DONG

DONG

DONG

NEXT • REVELATION

DOCTOR WHO™

THE FORGOTTEN

Next month:
Issue #5



DAVID LAPHAM'S JOURNEY INTO NIGHT

David Lapham is an electrifying creator. Whether it's his groundbreaking self-published series, *Stray Bullets*, or his most recent opus, *Young Liars*, Lapham gets people talking. Now the Eisner Award-winning comics auteur brings his storytelling sensibilities to IDW as he takes aim on *30 Days of Night*. We sat down with him to get the scoop.



Cover by David Lapham

IDW: First, can you talk about what you've done in your career?

David Lapham: Well, my first contract hit was in '82. I was twelve—oh, you mean comics. I started in '91 at Valiant Comics. That's where I cut my teeth. I helped launch their superhero line as co-creator of *Harbinger* and *Shadowman*. I worked on a lot of their books. After that I worked freelance for a while before helping start the short-lived Defiant Comics. In '94 I went into partnership with my wife Maria to form an independent label, El Capitan Books, to put out *Stray Bullets*. *SB* really took off fast, which was shocking, but great. I won an Eisner Award, which was equally shocking considering I was nominated against Will (Eisner) himself! The last few years I've been doing more freelance work again. I wrote a year of *Detective Comics*, wrote and drew a *Daredevil vs. Punisher* mini, and revamped *Terror, Inc.* for Marvel MAX. I also did a *Spider-Man* mini, a few *Wolverine* specials, and probably some other stuff I can't remember. I did an original noir graphic novel for Vertigo called *Silverfish*, then started an ongoing there called *Young Liars* (buy one for you and one for a friend!) which I write and draw. Like *Stray Bullets*, *Young Liars* is 100% built around me and my sensibilities. Now, I'm diving into the sick and twisted world of *30 Days of Night*.

IDW: What brought you to IDW?

DL: Serendipity. I was looking around for a new project and I talked to Heidi MacDonald at *The Beat*. She suggested I call

NOVEMBER RELEASES FROM IDW PUBLISHING

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- Angel: After the Fall #14
- Doctor Who: The Forgotten #4
- Grant Morrison's Doctor Who Classics #2
- The Dreamer #1
- Dreamland Chronicles #5
- Epilogue #3
- Fallen Angel #32
- Galaxy Quest: Global Warning #4
- Ghostbusters: The Other Side #2
- Lost and Found
- Pirat Tales: The Legend of the Cat O' Nine Tails #1
- Sir Apropos of Nothing #1
- Speed Racer: The Next Generation: Birthright #1
- Star Trek: Mirror Images #5
- Star Trek TNG: The Last Generation #1
- The Transformers: All Hail Megatron #5
- Transformers Animated: Arrival #4
- Transformers Spotlight: Blurr
- Transformers Spotlight: Optimus Prime 3D Edition
- The Transformers: Best of the UK: Time Wars #4
- Underworld: Rise of the Lycans #1
- Underworld: Rise of the Lycans #2
- Welcome to Hoxford #4

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- Angel Omnibus
- The Claws Come Out TPB
- Compleat Next Men, Vol. 2 TPB
- Dreamland Chronicles Book Two TPB
- Dreamland Chronicles Figure: Alexander Fishtown HC
- FX TPB
- Love and Capes TPB
- Mack Bolan: The Devil's Tools TPB
- Speed Racer: The Next Generation, Vol. 2 TPB
- Star Trek Archives, Vol. 2: Best of the Borg TPB
- Star Trek: Year Four: The Enterprise Experiment TPB
- Swallow Book 5
- Tank Girl: Visions of Booga TPB
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- Transformers Movie Sequel: The Reign of Starscream TPB
- Underworld: Rise of the Lycans TPB

WORTHWHILE BOOKS

- Hyperactive



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The Dreamer #1



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Variant cover by Ben Templesmith

Scott Dunbier, who had recently come to IDW, figuring we'd get along. I'd never met Scott even though we've both been around a while. But, anyway, Heidi was right, and this coincided with IDW looking to open up the *30 Days* franchise... and there you go.

IDW: Can you describe what appeals to you about the 30 Days of Night concept?

DL: It takes all the baggage vampires have built up over the years and strips it away, leaving the best and darkest parts—the bloodsucking, infectious, killing machines. But at the same time it gives this entire world-view that is easy to imagine exists just beneath the surface of our day-to-day existence. The original story, of course, had a killer “high concept” of the vamps moving in on a town where it’s always night, but that event also sparked a world-view of a whole vampire society, which, of course, spawns the idea for many, many more stories.

IDW: Can you tell us a bit about the story? Is it connected at all to the previous series?

DL: Yes. I really wanted to create my own story but have it tie into this larger world. The one element that stood out to me through the books was the idea of the vampires hiding behind their own myth. The incident at Barrow really threatened that, and in my mind I saw a rift between the old-world vampires and the newer—which I equated to American—vampires who didn't see the importance of that or of controlling how many vampires they turned or created. So the larger concept was the old-world “Elder” vampires want to nip this thing before it gets worse and send kill squads to the U.S. to “thin the herd.” Then of course—in typical me fashion—my story is about one of these new-breed vampires named Rufus, who survives an attack by one of these kill squads and goes into “hiding.” *30 Days Till Death* is about what Rufus has to do to survive... and then what goes horribly wrong.

IDW: Can we look forward to seeing more work by you at some point at IDW, possibly something new?

DL: It's been aces so far. There's a lot of freedom to push boundaries and do a first-class product. Scott and I have been talking about a few things that I think would be very exciting.

IDW: You're a pretty prolific guy—what do you like to do for fun?

DL: Free time is family time. I have two daughters with a third on the way. Work takes up a huge chunk, but working at home is a plus. I listen to a lot of music because I can do it while I work. I guess I'm pretty boring otherwise... Sometimes, though, I do get a call to help those in need. Then I strap on my twin Glock 36 .45 autos, put on my tutu, and go to work.

IDW



Issue 1 Interior art by David Lapham