Do you and Bill Kenwright go back years?
We do indeed. _No Trams to Lime Street_ was one of our first encounters as a musical. No, in fact I tell a lie, it was _Doctor in the House_; he was appearing in it with me. We’ve suffered on stage together and that’s why he looks at me fondly, because we’ve (puts on deep voice) died on stage together!

**So what attracted you to the play and the role?**
I’ve done two other Agatha Christies for Bill, so when Bill rang me and said ‘Do you fancy doing this? I want you to play Rogers, it’s a lovely part, you don’t get killed early…’ I said ‘Yep, you’re on!’ I also haven’t done one of his plays for about four years.

**It’s the world’s and Christie’s best-selling thriller – why do you think that is?**
It’s a bit like _Hamlet_ – people say, ‘I saw Gilbert’s _Hamlet_’, or ‘I saw Oliver’s _Hamlet_’ – it’s the same for this. ‘Did you see the 2015 production of _And Then There Were None_?’ ‘No, I saw the one in 2010’. It’s one of those. People will see it to see how different it’s going to be. Even if they know the ending and whodunit, it keeps them hooked and hopefully Paul and myself, and Mark and Susan; our little fan base will come along to see how we get round the sets.

**How have you prepared for your role; are you basing him on anyone?**
No, and in fact I was tempted to see one of the old films, but I thought, no, don’t look at the film. So I read it, and read it and read it, to see how he would behave and he would react. And I’m playing someone with a bit of a, not quite a Southend accent, but a bit ‘round the ‘ouses’, dropping my aitches. He’s not like _EastEnders_, more Estuary. He says ‘th’ not ‘fink’, more Canvey Island.

**Did you know any of you cast mates before?**
I’ve worked with Joe (Harmston, director) three times before, and Ben Nealon. I’ve never worked with Mark Curry, but we’ve been chums for 40-odd years so I’m looking forward to working with him.
It’s an eight-month tour of the UK – what’s it like being on tour for that long?
Well, it was my girlfriend who said, ‘you’re going to be away for so long’, but I said, ‘no, I’ll come home every Saturday night’. And that’s what I’ll do. The curtain comes down and I’ll be in the car wherever we are, even if it’s Cardiff. If it’s a four-hour journey home, I can get in my car and the adrenaline and the buzz will keep me going. I’ll get home, have a small whiskey and go to bed. I don’t mind touring at all. I’m getting paid to see England! And I have a chum in Cardiff, so I’ll stay with her, and pals in Eastbourne, I can stay with them.

You’re best known for your role as Joe Sugden in Emmerdale – something that you are no doubt recognised for to this day?
I haven’t been on TV for about 15 years, but people still stop me in the street and it’s not, ‘didn’t you used to be in Emmerdale’, but ‘Frazer, when are you coming back to TV?’ And I still get quite chuffed that people remember Joe Sugden after all these years. I’m working with Verity (Rushworth) in this play and she played Donna Dingle in Emmerdale but we never worked together, even though I thought we had. I met her when we did a TV interview four years ago, and I said to her, ‘haven’t you grown-up?’ She said, ‘we’ve never worked together’, to which I replied, ‘yes we did, because Donna was a little girl’, but she said it was someone else!

You’ve also been part of another great British TV show, Doctor Who...
Oh yes, and I still do conventions. Last year I did so many, somebody said I should seek tax exile (laughs). I was in Annie the Musical in New Zealand and I also went to Australia, New Zealand and America three or four times, all for Doctor Who. Los Angeles, Long Island – the Ice Tea Convention, we call it – Chicago, more so than in the UK. And it’s good because you see parts of America you wouldn’t normally see. It’s amazing and I’m earning more money from this, which I did 40 years ago, than I did when I actually did the show! That’s the strange thing.

You’ve had a pretty amazing career – what have been your highlights?
I’ve got to say, whenever I go to a party in England and someone says, ‘Lawrence Olivier said to me…’, I say, ‘well, Charlie Chaplin once said to me…’ and the knives and fork clatter down on the table and they say, ‘what?’ I did a movie when I was 10-years-old called A King in New York with Charlie Chaplin.

So there’s me and Chaplin and I said to him, ‘Mr Chaplin, I’ve got an idea for some comedy’. And instead of him saying, ‘I’m starring, directing, producing and I’ve written this film’, and slapping me across the head for being silly, he said, ‘what’s your idea for some comedy, Frazer?’ So I said, ‘you get this hat and you put the cream on and put it on. And he said, ‘No, I make it into a big cake and I sit on it and there we have the comedy’. He listened to a 10-year-old boy and I always remember that, especially when I do Panto and if a babe comes up and says, ‘Frazer, Frazer, have you heard the latest joke?’ and I could go on stage, tell the joke and get the biggest laugh of the evening. So that’s one thing I take with me – you never stop listening.

Tickets for And Then There Were None are on sale now! You can book yours by calling the Yvonne Arnaud Theatre Box Office on (01483) 44 00 00 or by visiting the website at www.yvonne-arnaud.co.uk