

# Oh, Lucky Guy

**B**rian Bedford has stumbled into the ideal life for an actor in the theater. Here in New York, he appears in high-profile limited runs (the current double bill of Molière comedies at the Roundabout; *Timon of Athens*, in which he is pictured below); he directs and acts the classics in Stratford, Ontario; he pops into the occasional TV mini-series (*Scarlett*). “You didn’t see *Scarlett*, did you?” he laughs. “Nobody I know saw it, and nobody I know read the book. In it, Scarlett is accused of murdering somebody, and I just happen to be the



lawyer who defends this woman. So for weeks and weeks I’m sitting there saying, ‘Objection, my lord,’ and all this sort of stuff and making a tidy sum and, I must say, having a very good time.” Bedford’s been having fun since arriving in the U.S. three decades ago with a role in *Five Finger Exercise*, Peter Shaffer’s first play. Now he’s featured in *The School for Husbands* and *The Imaginary Cuckold* at the Roundabout. In

*Husbands*, Bedford plays an older man who keeps his female ward under lock and key in hopes of winning her over. “He hasn’t a grain of humor, which of course is what makes him funny,” says Bedford. And after the draining experience of his Tony-nominated role in *Timon*, doing these comedies “is dessert.” When it’s pointed out that he’s also just referred to working in television as dessert, Bedford, a devoted restaurantgoer, quickly responds, “Well, then, this is dessert at Bouley.” MICHAEL GILTZ