Trump Jokes at a High On Late-Night TV

In December, Stephen Colbert told John Dickerson of CBS in an interview, “Now I have no choice but to actually enjoy this incredibly gift every day that Mr. Trump will be” referring to the notion that President Trump would be a boon to late-night comedy shows. Researchers at George Mason University have released a study that aims to quantitatively how much of a gift Mr. Trump has been. According to the report, Mr. Trump was the subject of 1,040 jokes from the leading late-night talk-show hosts in his first 100 days in office — far surpassing the number of jokes other recent presidents attracted in their entire first year in the White House. There were 936 directed at Barack Obama in 2009, and 549 toward George W. Bush in 2001. Bill Clinton had only 440 jokes directed at him in 1993.

The study counted “The Late Show With Stephen Colbert,” “The Tonight Show Starring Jimmy Fallon,” “Jimmy Kimmel Live!” and “The Daily Show With Trevor Noah.” It notably did not include “Full Frontal With Samantha Bee.”

The study also said that Mr. Colbert had made the most jokes at the expense of Mr. Trump (337), followed by Mr. Noah (205), Mr. Fallon (231) and Mr. Kimmel (77).

SOPHIA DIB

A Retrospective For John Giorno

Since the 1960s, John Giorno has been a nexus of New York’s downtown scene. This 80-year-old poet, artist and activist had been a muse of Andy Warhol and has hosted dinner parties with friends like Pati Smith, Robert Mapplethorpe and Keith Haring. In recent years, he has collaborated with the French artist Pierre Huyghe and starred in the music video for R.E.M.’s final single. Also among Mr. Giorno’s admirers is his partner of nearly two decades, the Swiss artist Ugo Rondinone, who this summer will stage “Ugo Rondinone: I ♥ John Giorno,” an exhibition and festival that will open on June 21 at locations across Manhattan.

Mr. Rondinone, above right, described “I ♥ John Giorno” as a title that suggests Mr. Giorno’s style, left, who was born and raised in Brooklyn, as a quintessential New York figure as a “kaleidoscopic retrospective that includes items from Mr. Giorno’s archive, as well as works by his collaborators and Mr. Rondinone.”

Among the works on view will be Warhol’s seminal 1963 film “Sleep,” in which he shot Mr. Giorno sleeping for more than five hours; Mr. Rondinone’s 2012 video work “Thanz 4 Nothing,” which features Mr. Giorno reading his poem of the same title; and a restaging of Mr. Giorno’s “Died-e Poem,” a 1966 piece that was included in the Museum of Modern Art’s 1970 exhibition “Information” and that invites people to call a number and hear recorded poems by William S. Burroughs, Allen Ginsberg and John Cage, among others.

Mr. Giorno, interviewed at his loft on the Bowery, was more humbled than Mr. Rondinone in speaking about the sweep of this exhibition, which includes five decades’ worth of art, “Every person can look back on their life and see a great opera,” he said.

Still, his home — which actually comprises three lofts on different levels of a landmark 1885 building — has, in many ways, been as central to the New York art scene as Mr. Giorno’s career. This is where Mark Rothko painted, Burroughs lived, and Warhol filmed “Sleep.” Artwork on the walls includes a photograph by Nan Goldin and a painting by Haring.

The bed where “Sleep” was filmed is still there — in 1988 Mr. Huyghe filmed Mr. Giorno on it in “Sleep Talking,” which will be on view in “I ♥ John Giorno” as are many of Burroughs’ belongings, such as the typewriter with which he wrote the 1981 novel “Cities of the Red Night.”

Parts of Mr. Giorno’s home, like his Tibetan Buddhist shrine and a cast-bronze reproduction of his massive fireplace, by Mr. Rondinone, will also be on view in “I ♥ John Giorno,” which was first staged in 2015 at the Palais de Tokyo, above, in Paris.

JOSHUA BARONE

‘Amélie’ Musical to End Its Run on Broadway

The Tony Awards have claimed their first casualty: “Amélie,” a new Broadway musical announced on Thursday evening that it would close on May 21. The musical, adapted from the 2001 film about a shy but whimsically altruistic French waitress, had struggled at the box office since opening to overwhelmingly reviews. Without a single Tony nomination in a competitive Broadway season, an uptick in sales was unlikely.

The musical had seemed promising in pre-Broadway outings at Berkeley Repertory Theater and then at the Center Theater Group in Los Angeles, and was anticipated on Broadway because it stars Phillipa Soo, who had been nominated for a Tony last year for originating the role of Eliza in “Hamilton.” “Amélie” features music by Daniel Messé, lyrics by Mr. Messé and Nathan yllen, and a book by Craig Lucas. It is directed by Pam MacKinnon. The musical, produced by Aaron Harrick, David Broze, TripYak Stadon, Spencer B. Ross and Harbor Entertainment, cost up to $22 million to capitalize, according to a filing with the Securities and Exchange Commission; that money will now be lost. The musical opened on April 3; at the time of its closing, it will have played 57 previews and 96 regular performances.

MICHAEL PAULSON