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WINTER CULTURE PREVIEW

Plenty of suggestions for soul-enriching activities. **PAGE 30**

THE MOST
INNOVATIVE
COMPANIES

The only thing more awesome than the pace of Chicago's inventiveness is its breadth. **PAGE 20**

Cboe's problems don't end with the VIX: There's another fight.

Clients contend fees are too high, the SEC is mulling a crackdown—and the exchange is pushing back

BY LYNNE MAREK

"Angry Chris" Concannon was on full display at a Securities & Exchange Commission meeting in Washington recently to discuss stock market data fees.

Concannon, president of Cboe Global Markets, a major U.S. stock and stock option exchange, described himself that way in a futile attempt to defuse a public battle with clients over what they called "greedy" and

"unconscionable" fees.

For Chicago-based Cboe, which almost quintupled revenue from market data fees last year with its \$3.4 billion acquisition of Bats Global Markets, there is a lot at stake. Concannon and Cboe CEO Ed Tilly are under pressure to make the merger

See CBOE on Page 12

BIG DATA

Cboe got a market data revenue boost after buying Bats Global Markets, but the benefit is flattening as opposition to the fees rises.

CBOE MARKET DATA REVENUE

Quarterly, in millions

Quarter	Market Data Revenue (Millions)	Total Revenue (Millions)
1Q 2017	\$22.5	\$356.2
2Q 2017	\$48.0	\$640.8
3Q 2017	\$46.8	\$611.4
4Q 2017	\$47.2	\$620.7
1Q 2018	\$54.2	\$777.7
2Q 2018	\$52.5	\$667.5
3Q 2018	\$47.6	\$575.9

Source: Crain's reporting

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ABBVIE

The pharmaceutical giant's shares are sagging as Wall Street ponders: How valuable is a post-Humira AbbVie? **PAGE 3**



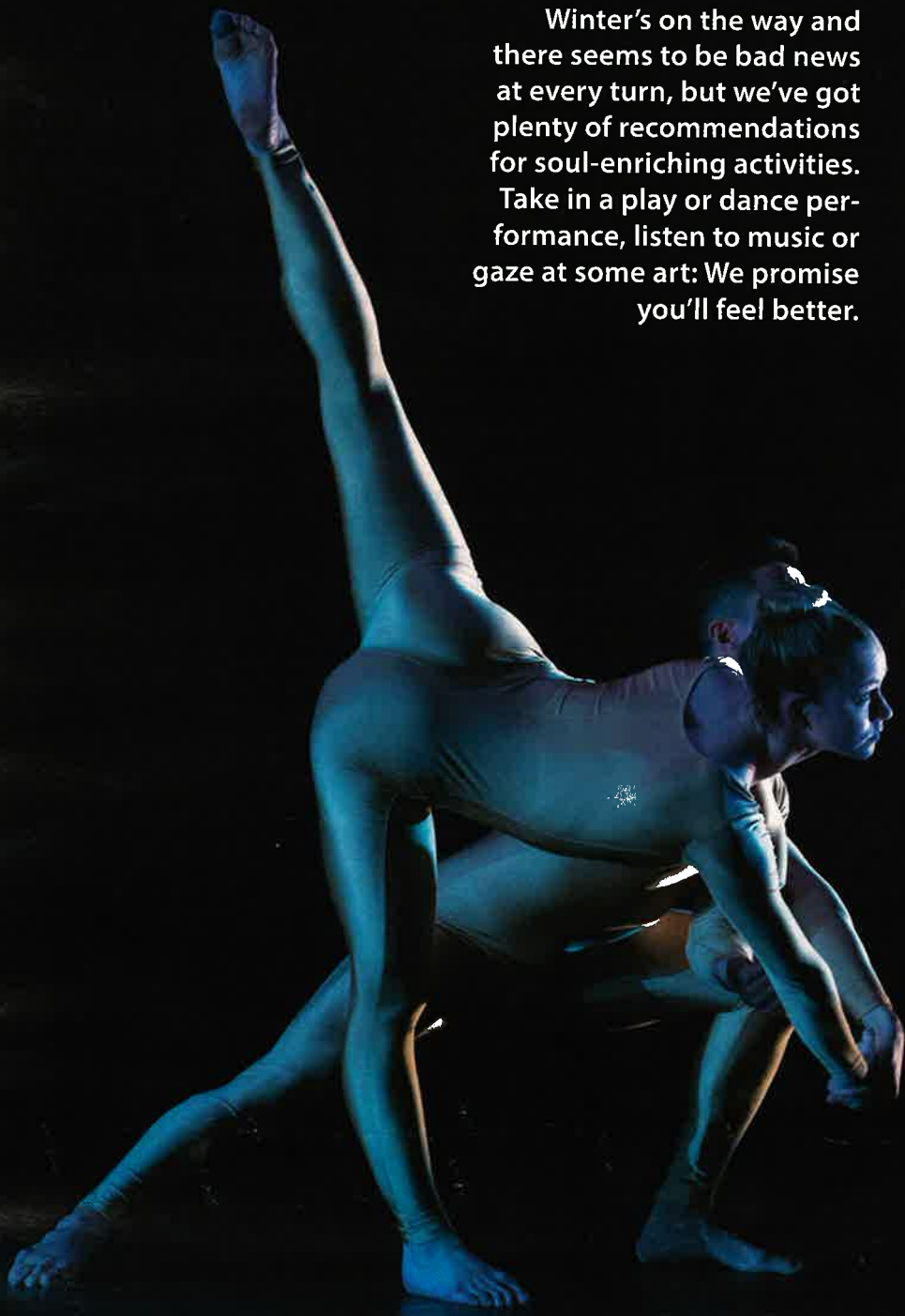
THE TAKEAWAY

Brian Moak wants to make auto repair an inclusive industry. **PAGE 6**



WINTER CULTURE PREVIEW

Winter's on the way and there seems to be bad news at every turn, but we've got plenty of recommendations for soul-enriching activities. Take in a play or dance performance, listen to music or gaze at some art: We promise you'll feel better.



COURTESY OF SPECTRUM DANCE THEATRE

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HOLIDAY EVENTS

THEATER

By Catey Sullivan

'HOLIDAY INN'

Marriott Lincolnshire

From the "Hey, kids, let's put on a show in the old barn" department: The Marriott tackles the tale of a Connecticut farmer who just can't seem to leave his song-and-dance aspirations behind. Irving Berlin's score ("Heat Wave," "Blue Skies," the seasonally inescapable "White Christmas") propels a story fraught with romantic complications and production numbers that celebrate Thanksgiving, Valentine's Day and Washington's birthday (!) in addition to Christmas. There's top-tier talent checked in for "Holiday Inn": Denis Jones (the choreographer for "Tootsie," among other credits) directs composer/singer/actor/dancer Michael Mahler (frontman for band-about-town the Lincoln Squares, among other endeavors). The artists are solid, the music's terrific and the plot will make you want to let it snow.

Nov. 7-Jan. 6



AMY BOYLE PHOTOGRAPHY



LIZ LAUREN

'A CHRISTMAS CAROL'

Goodman Theatre

At 41, the Goodman's annual "A Christmas Carol" is about the age when one starts losing track of one's age. But there's no forgetting the Goodman's lavish staging. This incarnation's core talent is tried and true: Director Henry Wishcamper and alternating Scrooges Larry Yando and Allen Gilmore have been "Christmas Carol"-ing at the Goodman for the better part of a decade. They know their business, and as Dickensian triumvirates go, they reign supreme. Ditto Tom Creamer's time-tested adaptation of the 1843 novella. Amid flying and dancing and cinematic sets and special effects, Dickens' unmistakable commentary on food insecurity, homelessness and the 1 percent shine through. Take your relatives. They'd have to have a stake of holly through their hearts not to be enchanted.

Nov. 17-Dec. 30

WINTER
CULTURE
PREVIEW

MUSEUMS

BY GRAHAM
MEYER

'BREWING UP CHICAGO: HOW BEER TRANSFORMED A CITY'

Field Museum

In a city where you're rarely more than two blocks from a bar, beer has been a steady historical backdrop. The Chicago Brewseum, a collection as yet without a public space (maybe "public house" is the way to say it), constructed an exhibit showcasing beer-based artifacts that demonstrate the social role of suds in turning 19th-century immigrants into Chicagoans. Cheers to the Field Museum, which magnanimously hosts the exhibit.



COURTESY OF THE CHICAGO HISTORY MUSEUM

Through Jan. 5, 2020

'GROUNDINGS'

Museum of Contemporary Art

In the same third-floor gallery that housed new-music sextet Eighth Blackbird's seasonlong fish-bowl residency in 2015-16, the MCA installs a sequence of dance, music and performance-art pros for week-long residencies, opening up their shaping and rehearsing of pieces to the public. Each artist spends afternoons in the gallery for a full week, capped with an informal performance at 6 p.m. on Friday. Works from the museum's permanent collection by the likes of genre-crossers George Brecht and John Cage will appear on display alongside the live artists.

Through June 9

'PAINTING THE FLOATING WORLD'

Art Institute of Chicago

The 17th- to 19th-century Japanese art form ukiyo-e, translated as "pictures from the floating world" in reference to heady urban entertainment districts, rings bells for most art lovers for its well-known woodblock prints. But ukiyo-e artists also painted one-of-a-kind works on screens and scrolls, the focus of this exhibit. The collection, which centers on bijinga—images of beauties such as courtesans and geishas—contains examples from such masters as Hishikawa Moronobu and "Great Wave" artist Katsushika Hokusai.

Nov. 4-Jan. 27



COURTESY OF THE ARTIST AND DEU GALLERY

'LET ME CONSIDER IT FROM HERE'

Renaissance Society

This wide-scope exhibit draws together four artists from the 1970s to today, Japan to Europe to the U.S. Instead of sharing a time or space, the quartet gravitates around the conceptual divide

Nov. 17-Jan. 27

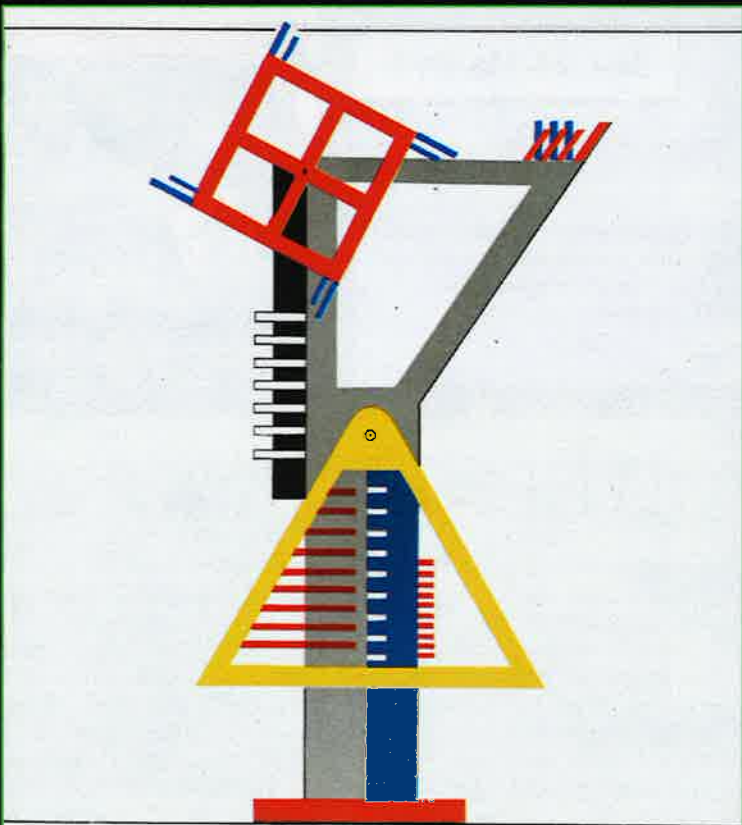
between public and private. As if the surprising juxtaposition of the four artists weren't enough, the Ren appointed three poets to write new works inspired by the exhibit to appear in the catalog and to be read at live events.

'INTO THE VOID: THE DRAWINGS OF LEE BONTECOU'

Art Institute of Chicago

Artist Bontecou made her name blending sculpture with painting, creating steel-trussed three-dimensional canvases that hang on the wall but protrude unsettlingly like arty horror-movie decor. She also produced prints for publisher Universal Limited Art Editions—mostly lithographs, itself a sort of blending of sculpture with painting when you think about it—showing many of the same queasy evocations of wounds, teeth and voids. The Art Institute gathers her prints and situates them in her career for the first time.

Jan. 26-May 5



'THE WHOLE WORLD A BAUHAUS'

Elmhurst Art Museum

To celebrate 100 years of the beauty-in-functionality Bauhaus art movement, the always-interesting west suburban museum hosts a traveling exhibition summarizing the Bauhaus itself as a total work of art. In the museum's auxiliary space, the McCormick House designed by architect (and Bauhaus director) Ludwig Mies van der Rohe, Assaf Evron will install natural images on the glass of the windows, and Claudia Weber will take up residence and make the house her home and studio.

Feb. 16-April 21

'KARTHIK PANDIAN & ANDROS ZINS-BROWNE: ATLAS UNLIMITED (ACTS V-VI)'

Logan Center for the Arts, University of Chicago

Pandian, a visual artist, and Zins-Browne, a choreographer, have co-created a shape-shifting exhibit on the topic of revolution, situated historically after the Arab Spring. In addition to collected artifacts from the Mexican border, Tahrir Square and other locations of flux, the two bring site-specific materials to the gallery—here, references to the "Street in Cairo" from the 1893 Columbian Exposition, very close to the location of the exhibit. During the show, which held its Acts I through IV in Antwerp, Belgium, performers will construct and deconstruct sets while telling stories of displacement and resettlement.

Feb. 1-March 17

'LAURIE SIMMONS: BIG CAMERA/LITTLE CAMERA'

Museum of Contemporary Art

A career retrospective of photographer Simmons reveals the theme of the imposition of fiction on reality—especially in adjacency with gender roles—showing its first glimpses in disorienting manipulations of scale, as in the title work, a shot of a real camera with a toy camera. Later series show dancers with their legs visible but torsos obscured by huge prop objects like chorus members from ensemble numbers in weird Broadway shows, dolls appearing in curious tableaux, and models with eyes painted on their eyelids.

Feb. 23-May 5