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CULTURETECHLENS RESEARCH REPORT · CTL-RB-MUS-000002

From Disco to Chicago House

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Research ID: CTL-RB-MUS-000002 **Central question:** What documented people, places and technologies contributed to house music's emergence? **Status:** Research complete (research-stage package, not public-facing) **Date:** 2026-09-28 **Cross-references:** Distills and extends VERIFIED clusters from CTL-DR-MUSIC-001 ("The Chicago Black Music Constellation") and venue/label facts from CTL-DR-BMI-002 ("The Sound of Black Chicago"). Sibling CTL-RB-TECH-000001 ("The Technology Behind Chicago House") covers machine-level detail; this brief keeps technology at the emergence level.

1. Executive Summary

House music emerged in Chicago between the late 1970s and the mid-1980s through a **collective creation**, not a lone invention. The evidence documents three distinct births that popular histories routinely compress into one: (1) a club culture and its name — the Warehouse, where promoter Robert Williams installed New York DJ Frankie Knuckles in March 1977 before a Black, Latino, largely gay crowd; (2) a DJ practice — the re-edit and extension of disco, soul, funk, and gospel records, developed by Knuckles with Larry Levan at New York's Continental Baths and continued in Chicago by Knuckles and Ron Hardy at the Music Box; (3) a recorded genre — made in 1983–86 by a generation of young producers (Jesse Saunders, Vince Lawrence, Jamie Principle, Marshall Jefferson, Larry Heard, Phuture, and others) using newly cheap drum machines and synthesizers, pressed by small labels (Jes Say, Mitchbal, DJ International, Trax), and carried to the city and the world by WBMX's Hot Mix 5 and record stores like Imports Etc.

The brief grades 41 claims: 15 VERIFIED, 18 SUPPORTED, 2 DISPUTED-as-false or resolved-by-rule (lone-inventor claim; "disco died" claim), 5 genuinely DISPUTED, 2 PROVISIONAL on thin sourcing, and 2 UNRESOLVED/DISPUTED on the acid-name etymology and production-run figures. Two known disputed items — the Music Box's address and the Warehouse's exact

founding year — are never stated as fact. "Frankie Knuckles invented house" is graded DISPUTED: a compression of collective creation. "On and On" (Jes Say, January 1984) is defensible only as the first house track *committed to vinyl*; "first house record, full stop" is DISPUTED.

2. Primary Research Question

What documented people, places and technologies contributed to house music's emergence?

The question is bounded: it asks *what the documents show*, not what the folklore says. It deliberately separates the three births (club culture, DJ practice, recorded genre) and applies CTL-DR-MUSIC-001's standing rule: first-*created* / first-*circulated* / first-*club-tested* / first-*pressed* must be disambiguated in every claim.

3. Why It Matters

House music is one of the most consequential Black musical forms of the twentieth century, and its origin story has been deformed in two directions at once: it has been **compressed** (one man, one club, one record) and it has been **whitewashed** (the disco backlash centered; the Black gay congregation erased). Both deformations shape who gets royalties, who gets museum plaques, and whose archives get funded. Getting the emergence story right — with uncertainty kept visible — is the precondition for fair credit and honest commemoration.

4. Scope

- **Geography:** Chicago, Illinois, with diffusion chapters in New York (the Knuckles–Levan apprenticeship), Detroit (the Imports Etc. bridge), and the UK (1986–89 diffusion).
- **Period:** c. 1973 (Robert Williams's US Studios parties) through 1989 (the Second Summer of Love). The recorded genre's core window is 1983–87.
- **In scope:** documented people (DJs, producers, promoters, vocalists, label owners, radio programmers, record-store operators), places (clubs, stations, stores, labels as institutions), technologies (turntables/mixers, reel-to-reel editing, drum machines, the TB-303, cassettes as circulation medium).
- **Out of scope:** post-1989 commercial EDM; machine-level schematics (see CTL-RB-TECH-000001); the Trax catalog's legal title chain (flagged as sensitive, not resolved here).

5. Definitions

- **House (club name → genre name):** the term derives from the Warehouse; in the club's early years there was no "house record" — DJs played disco, imports, and reworked soul/funk. The recorded genre did not exist until the mid-1980s.

- **First-pressed vs. first-circulated vs. first-club-tested vs. first-created:** four different things. This brief treats any "first" claim that does not specify which is meant as evidence of compression, not evidence of priority.
- **Acid house:** the TB-303-driven subgenre defined by Phuture's "Acid Tracks" (pressed 1987), though the "first acid record" is disputed.
- **Ghetto house / juke / footwork:** later Chicago electronic lineages (Dance Mania, RP Boo, Teklife); context, not the emergence window.

6. Historical Context

Disco — itself rooted in New York and Philadelphia Black, Latino, and LGBTQ club culture of the late 1960s — was at its commercial zenith when Frankie Knuckles arrived in Chicago in March 1977. On July 12, 1979, WLUP DJ Steve Dahl staged Disco Demolition Night at Comiskey Park: a crate of disco records blown up between games of a White Sox doubleheader, followed by a riot, 39 arrests, and a forfeited game (Britannica, VERIFIED event facts). The night is real; its retrospective meanings are contested. What the evidence supports is **continuity, not rupture**: disco continued in Black and gay clubs, and Knuckles popularized the phrase "house music is disco's revenge" (SUPPORTED). House was already developing at the Warehouse before 1979, so the night cannot be its cause.

7. Key Findings

1. **Three births, not one.** The club culture (Warehouse, 1977–82 period of significance, city-designated), the DJ practice (Knuckles/Levan re-edits; Hardy at the Music Box), and the recorded genre (1983–86 producers) are separate phenomena with separate evidence.
2. **The name is sound; the invention story is not.** The derivation of "house" from the Warehouse is the best-supported etymology — Knuckles recalled first seeing "We play house music" signage in a South Side tavern window c. 1980–81, in an account the city landmark report quotes at length — but the name's origin does not equal the sound's sole invention.
3. **The record was a network product.** "On & On" (Jes Say, January 1984) was co-created by Saunders and Lawrence, tested on cassette in clubs, then pressed — a workflow (cassette circulation → club test → vinyl) the evidence shows across multiple producers.
4. **Radio and retail were infrastructure, not background.** The Hot Mix 5's WBMX broadcasts (assembled 1981; the city report credits ~1M listeners per week) and dance-music-only retail (Imports Etc., Printers Row) moved the sound from clubs to the city, to Detroit, and eventually to the UK.
5. **The machine mattered.** The TB-303 — a 1981 Roland bass synthesizer, a commercial failure discontinued in 1984, sold cheap second-hand — became the acid-house voice when Phuture manipulated its filter and envelope in real time; the TR-707/TR-727 provided the drums. Cheapness and accessibility, not just invention, drove adoption.

6. **Women were present and are under-documented.** DJ Celeste Alexander (DJing from 1982; Fantastic Four collective) and Lori Branch (Warehouse scene from 1979) appear in oral histories, but no published history centers women in early house; the absence is a gap, not a finding of absence.
7. **The UK window was 1986–89.** Farley's "Love Can't Turn Around" (UK Top 10, 1986; VERIFIED), the reported UK #1 for "Jack Your Body" (1987; PROVISIONAL), and the Second Summer of Love (1988–89) mark diffusion — the sound went global while its Chicago institutions stayed fragile.

8. Evidence

The evidence base combines: (a) the City of Chicago's Landmark Designation Report for The Warehouse (2023) — a primary government record consulted directly, covering the club, Knuckles's arrival (March 1977), the Levan–Knuckles partnership, the Williams/Levan/Knuckles sequence, the 1983 Power Plant/Music Box split, the Hot Mix 5, and the Knuckles naming-recollection; (b) oral histories and direct interviews (WCSU/NPR 2023 with Saunders, Lawrence, Owens and others; the Columbia College Center for Black Music Research's Chicago House Music Oral History Project; RBMA's 2011 Frankie Knuckles lecture); (c) contemporary journalism (SPIN, November 1986, on Imports Etc.; Grammy.com; DJ Mag); (d) reputable reference and specialist press (Britannica for Disco Demolition; Resident Advisor; MusicRadar; NTS); and (e) distilled VERIFIED clusters from CTL-DR-MUSIC-001 and CTL-DR-BMI-002, each re-cited to its original source. The full graded claim ledger is in `claim-ledger.json` (41 claims); source bibliography with primary/secondary labels is in `sources.md`.

9. Analysis

The emergence sequence the evidence supports runs: **apprenticeship** (Knuckles–Levan at the Continental Baths, learning to rework records as "an art form") → **room** (Williams's Warehouse, 1977–82, a Black/Latino/gay membership room with a $4 door, fruit juice, and all-night-to-afternoon hours) → **naming** (South Side signage, c. 1980–81, per Knuckles's own recollection) → **radio** (Hot Mix 5 from 1981, mass broadcast of live mixes) → **second rooms** (Power Plant; Music Box, 1983) → **records** (1983–86: the cassette → club → vinyl workflow, pressed by Jes Say, Mitchbal, DJ International, Trax) → **diffusion** (UK charts 1986–87; Second Summer of Love 1988–89). Each step has documented people, places, and technologies — and each step involves *different* people, which is precisely why the lone-inventor frame fails. The record-store-to-studio pipeline (retail as A&R) and the Detroit bridge (Imports Etc.) show that the "infrastructure story is the through-line" — CTL-DR-BMI-002's central finding — holds for house as well.

10. Timeline

Year	Event	Grade
1973		SUPPORTED

Year	Event	Grade
	Robert Williams throws DJ-led parties as "US Studios" in West/South Loop industrial venues	
1976	Williams offers the Warehouse residency to Larry Levan; Levan declines, recommends Frankie Knuckles	VERIFIED
1977–82	The Warehouse's city-designated period of significance, 206 S. Jefferson St.; Knuckles arrives March 1977	VERIFIED (period + address); founding year treated as DISPUTED per standing rule
1977	Chosen Few Disco Corp. founded by Wayne Williams with South Side DJs	VERIFIED
1979-07-12	Disco Demolition Night, Comiskey Park (WLUP/Steve Dahl); riot, forfeited game	VERIFIED (event); DISPUTED (causal claims)
c. 1980–81	Knuckles first sees "We play house music" signage in a South Side tavern window	SUPPORTED
1981	WBMX program director Lee Michaels assembles the Hot Mix 5	VERIFIED
1982	DJ Celeste Alexander begins DJing in Chicago	SUPPORTED
1983-02	The Music Box opens with Ron Hardy resident (address DISPUTED — never state)	SUPPORTED (opening); DISPUTED (address)
1983	Knuckles opens the Power Plant at 1015 N. Halsted; Williams rebrands Warehouse as Music Box	VERIFIED
1983	Z-Factor's "Fantasy" recorded (Mitchbal release March 1984) — early-vinyl candidate	PROVISIONAL
1984-01	Saunders + Lawrence press "On & On" (Jes Say) after cassette club-testing — "first house track committed to vinyl"	SUPPORTED
1985	DJ International founded by Rocky Jones + Benji Espinoza; Trax founded (year/credits disputed); Phuture formed; "Jack Trax" (Chip E.)	SUPPORTED / DISPUTED / PROVISIONAL as noted
1985	Phuture records "Acid Tracks" to tape; Hardy club-tests it at the Music Box	SUPPORTED
1986	Sleezy D/Adonis/Jefferson's "I've Lost Control" on vinyl; Jefferson's "Move Your Body"; Farley's "Love Can't Turn Around" UK Top 10; "Your Love" vinyl (Persona)	SUPPORTED–VERIFIED as noted
1987	"Acid Tracks" pressed (Trax); "Jack Your Body" reported UK #1	SUPPORTED / PROVISIONAL
1988–89	Second Summer of Love: Chicago/acid records drive the UK rave wave	SUPPORTED

11. People

- **Frankie Knuckles** — resident DJ at the Warehouse from March 1977; out gay man rooted in Black gay club culture; developed the re-edit practice with Larry Levan at the Continental Baths; opened the Power Plant (1983). Honorific "Godfather of House" is deserved; lone-inventor reading is DISPUTED.
- **Robert Williams** — New York-born promoter; ran US Studios parties from 1973; founded the Warehouse; offered the residency to Levan first; rebranded the club as the Music Box (1983) and hired Ron Hardy.
- **Larry Levan** — Continental Baths resident; declined the Warehouse post and recommended Knuckles; sonic co-parent of the DJ practice.
- **Ron Hardy** — Music Box resident (earlier Den One); experimental mixing/editing; club-tested Phuture's "Acid Tracks." Death year DISPUTED (1991 vs. March 2, 1992) — never state.
- **Jesse Saunders & Vince Lawrence** — co-created and pressed "On & On" (1984); Lawrence wrote "Love Can't Turn Around" and ran Mitchbal.
- **Jamie Principle** — wrote "Your Love"; cassette-circulated it before vinyl; the Knuckles-credited 1987 Trax version is contested.
- **Marshall Jefferson** — "Move Your Body" (1986); co-produced "I've Lost Control" (1986).
- **Larry Heard (Mr. Fingers)** — deep-house landmarks from a South Side base; Fingers Inc. with vocalist Robert Owens.
- **Farley "Jackmaster" Funk** — Hot Mix 5 member; "Love Can't Turn Around" (1986).
- **Darryl Pandy** — gospel singer; vocal on "Love Can't Turn Around."
- **Phuture** (DJ Pierre, Spanky, Herb J) — "Acid Tracks" (1985 tape → 1987 Trax).
- **Adonis** — first-wave producer Hardy debuted at the Music Box.
- **Wayne Williams** — founded Chosen Few Disco Corp. (1977); has questioned Saunders's account.
- **Celeste Alexander (DJ Celeste), Lori Branch** — early women DJs (documented, under-researched).
- **Lee Michaels** — WBMX program director; assembled the Hot Mix 5 (1981).
- **Rocky Jones & Benji Espinoza** — co-founded DJ International (1985).
- **Larry Sherman** — credited Trax co-founder (disputed); subject of 2022 royalty allegations (unadjudicated).
- **Tadao Kikumoto** — designed the TB-303 (1981), TR-808, TR-909.
- **Steve Dahl** — WLUP DJ behind Disco Demolition Night.

12. Organizations

- **Jes Say Records** (Saunders, 1984), **Mitchbal Records** (Lawrence), **DJ International Records** (Jones + Espinoza, 1985), **Trax Records** (founding year/credits DISPUTED; 2022 lawsuit allegations unadjudicated).
- **WBMX** — carried the Hot Mix 5's live house mixes; **Hot Mix 5** — the 1981-assembled radio DJ team.
- **Chosen Few DJs** — South Side mobile-DJ collective (1977), Chosen Few Picnic from 1990.
- **The Fantastic Four** — all-female house DJ collective (documented via CBMR oral history).
- **Imports Etc.** (Printers Row, dance-music-only) and **Gramaphone Records** (1969; house vinyl by the 1980s) — retail as A&R and the Detroit bridge.

13. Places

- **The Warehouse, 206 S. Jefferson St.** (VERIFIED; 1977–82 period of significance). Earlier at 555 W. Adams before the 1977 relocation (SUPPORTED). Do not state the founding year as fact.
- **The Music Box** — opened February 1983, Ron Hardy resident. **Address DISPUTED** (oral histories: 1632 S. Indiana; city report: Lower Wacker; others) — never state an address.
- **The Power Plant, 1015 N. Halsted St.** (VERIFIED) — Knuckles's club from 1983.
- **Printers Row** — Imports Etc.'s district. **Lower West Side/Near West Side** — the Warehouse's neighborhood context.
- **Comiskey Park** — site of Disco Demolition Night (July 12, 1979).
- **Continental Baths, New York** — the Knuckles–Levan apprenticeship room.

14. Events

- **Disco Demolition Night, July 12, 1979, Comiskey Park** — WLUP/Steve Dahl promotion; ~50,000 fans; dynamited crate of disco records; riot; field destruction; forfeited game; 39 arrests (VERIFIED, Britannica). Did not kill disco; did not cause house (DISPUTED causal claims).
- **Warehouse 1977–82 residency era** — the culture/name birth.
- **Hot Mix 5 broadcasts from 1981** — the radio-diffusion event.
- **1983 club split** — Power Plant opens; Warehouse becomes Music Box with Hardy.
- **The cassette → club → vinyl cycle (1983–87)** — "On & On" (1984), "Your Love" (cassette → 1986/87 vinyl), "Acid Tracks" (1985 tape → 1987 vinyl).
- **UK chart window (1986–87)** — "Love Can't Turn Around" UK Top 10; reported "Jack Your Body" UK #1.
- **Second Summer of Love (1988–89)** — the UK rave wave fed by Chicago/acid records.

15. Objects/Technologies

- **Turntables, mixers, reel-to-reel editing** — the 1970s DJ practice: extending and reworking disco/soul/funk for the dance floor (Knuckles/Levan; VERIFIED via the city report's quoted process).
- **Roland TB-303** (1981–84) — commercial-failure bass synth, sold cheap second-hand; real-time manipulation of its resonant filter and envelope created the acid bassline (SUPPORTED). 10,000 vs. 20,000 production-run figures conflict (UNRESOLVED).
- **Roland TR-707 / TR-727** — digital drum machines on "Acid Tracks" (SUPPORTED).
- **Cassettes** — the circulation medium: tracks were heard as house music in clubs via tape long before vinyl pressing ("Your Love"; Saunders/Lawrence cassette tests).
- **12-inch vinyl** — the pressing medium that made the genre portable; the "first to vinyl" frame is the only defensible "first" in the record race.

16. Data

- 41 graded claims (15 VERIFIED / 18 SUPPORTED / 2 PROVISIONAL / 5 DISPUTED / 1 UNRESOLVED; the rest rule-based DISPUTED items recorded in the ledger). See `claim-ledger.json`.
- 48 entities, 39 relationships (VERIFIED-only edges feed the verified graph; SUPPORTED edges carry grade flags). See `entities.json`, `relationships.json`.
- Timeline: 20 events, 1973–1989. See section 10.
- The Warehouse building is one of the few house-era sites with government landmark status (2023), which is why its documentation anchors this brief.

17. Visual Evidence

Seven visuals are planned (4 data-driven builds, 3 research-stage items with rights issues documented). Full provenance, rights, captions, and build specs are in `visuals.md`; four explanatory YouTube videos are listed in its video section. Note: no performer imagery is used — Illinois protects deceased personalities' publicity rights for 50 years post-mortem, and rights on club photos/flyers could not be cleared from rights-verified sources.

18. Knowledge-Graph Connections

- **CTL-KG-CORE-001 / CTL Entity Registry:** 48 entities with CTL-E-MUS2-* IDs, designed to merge with CTL-DR-MUSIC-001's `music-001-*` IDs (e.g., CTL-E-MUS2-001 Frankie Knuckles ↔ music-001-person-039; CTL-E-MUS2-026 The Warehouse ↔ the Warehouse venue node).
- **VERIFIED-only edges** (residencies, founding, name-derivation, radio broadcast, pressing) feed the verified graph; SUPPORTED edges (authorship, cassette-first claims, Trax pressings) feed with grade flags visible, per the working graph rule.

- **The "four firsts" subgraph** (first-created / first-circulated / first-club-tested / first-pressed) is encoded as distinct relationship types so the graph never collapses them.
- **Cross-brief links:** CTL-RB-MUS-000001 (gospel center; Darryl Pandy's gospel lineage), CTL-RB-MUS-000003 (record store; Imports Etc., Gramaphone), CTL-RB-MUS-000004 (Black radio; WBMX, Hot Mix 5), CTL-RB-TECH-000001 (machines: TB-303, TR-707/727).

19. Competing Interpretations

1. **The naming story.** Strongest evidence: Warehouse → "house music," via Knuckles's tavern-window recollection (SUPPORTED). Minority account: DJ Leonard "Remix" Rroy's claim that he posted the "we play house music" sign (recorded, not adopted; DISPUTED).
2. **The first-record contest.** "On & On" (first to vinyl, Jan 1984; SUPPORTED) vs. "Your Love" (first circulated, cassette; SUPPORTED) vs. Z-Factor's "Fantasy" (recorded 1983; PROVISIONAL) vs. Chip E.'s "Jack Trax" (PROVISIONAL). The contest itself is the finding: canons form through the criteria chosen.
3. **The first acid record.** "Acid Tracks" (created/tested 1985, pressed 1987) vs. "I've Lost Control" (pressed 1986). The answer changes with the criterion — the brief records both with dates.
4. **Disco Demolition's meaning.** Industry backlash vs. racist/anti-gay attack (Dahl and Veeck dispute the reading); "the night disco died" vs. disco's continuity into house ("disco's revenge").
5. **Trax's nature.** Artist-friendly indie (nostalgia) vs. label with longstanding artist complaints (2022 lawsuit allegations, unadjudicated; DISPUTED either way as settled fact).
6. **The acid-name etymology.** LSD association is folk etymology without contemporary documentation (UNRESOLVED); DJ Pierre attributes it to the sound (ADE 2023).

20. What We Do Not Know

- The Music Box's verified address; the Warehouse's exact founding-year narrative.
- The exact priority order of the first house records (underdetermined by design — the criteria decide).
- Trax's catalog ownership and royalty title chain (flagged, not researched here).
- The demo date of "Your Love" (1982 vs. 1984).
- Who first wrote "house music" on a South Side sign (Rroy's claim vs. the consensus Warehouse derivation).
- The whereabouts and condition of masters from Jes Say, Mitchbal, and other small presses.
- The full roster of women, club workers, and ordinary dancers who made the scene (oral-history capture is urgent).

21. Limitations

- Heavy reliance on two distilled sibling packages (CTL-DR-MUSIC-001, CTL-DR-BMI-002); several claims rest on single oral histories or specialist press.
- Participant testimony (Saunders, Lawrence, Principle) is primary but interested-party; family disputes over "On & On" are on record.
- No institutional archives for the clubs beyond the city landmark report; no Defender/Tribune listings pass was run for dates.
- The brief treats CTL-RB-TECH-000001's machine-level research as out of scope; tech claims here are summary-level.
- Survivor-celebrity bias: producers with Wikipedia pages are documented; club workers, doormen, sound techs, and most dancers are not.

22. Further Research

1. **Archival:** Chicago Defender and Tribune entertainment listings (1977–89) for club dates and addresses; city liquor-license and directory records for the Music Box address; Billboard trade press for pressing/sales claims.
2. **Oral history (urgent):** surviving Warehouse/Music Box/Power Plant DJs, dancers, and club workers; women DJs and engineers; Detroit techno figures on the Imports Etc. bridge.
3. **Legal:** Trax catalog chain of title and the 2022 lawsuit's outcome; "Your Love" credit dispute documentation.
4. **Technical:** full pass on the cassette-circulation economy (who dubbed whom, how tracks traveled) for CTL-RB-TECH-000001.
5. **Preservation:** masters and acetates from Jes Say, Mitchbal, DJ International, Trax — a memory-emergency item per CTL-DR-PRESERVE-001.

23. Sources

See `sources.md` (primary/secondary labeled). Headline sources: City of Chicago, Landmark Designation Report for The Warehouse (2023) — primary government record, consulted directly; Britannica, "Disco Demolition Night"; WCSU/NPR, "From the Warehouse to the World" (2023); Resident Advisor; MusicRadar; Grammy.com; DJ Mag; SPIN (Nov. 1986); NPR Illinois (2016); the Chicago House Music Oral History Project (CBMR); Chicago LGBT Hall of Fame; Hyperreal "Sample and Hold"; Insomniac; Grooveist; 5 Magazine; plus CTL-DR-MUSIC-001 and CTL-DR-BMI-002 distillations (re-cited to originals).

24. Citation Information

Cite as: CultureTechLens, Research Brief CTL-RB-MUS-000002, "From Disco to Chicago House" (2026-09-28). Grades refer to the claim ledger: VERIFIED (corroborated by primary sources or multiple independent secondaries), SUPPORTED (corroborated but thinner),

PROVISIONAL (single/thin source), DISPUTED (sources contradict), UNRESOLVED (no usable source). Short lyric quotation limit: 1–2 lines maximum; lyric excerpts require licensing. Facts, dates, names, and ideas are free to use; do not reproduce expressive prose from cited sources.

25. Version History

- **2026-09-28 — v0.1 (research-stage):** initial evidence-first package; 41 claims, 48 entities, 39 relationships; primary verification of the City of Chicago Warehouse landmark report; cross-reference distillations from CTL-DR-MUSIC-001 and CTL-DR-BMI-002. Not cleared for public release: rights log unopened; Music Box address, Warehouse founding year, Ron Hardy death year, and Trax catalog questions unresolved.

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References

Primary/secondary labels follow CTL evidence rules. Items marked [sibling] are distillations from prior CTL research, re-cited to their original sources.

Primary sources

#	Source	Type	Used for
P1	City of Chicago, Landmark Designation Report for The Warehouse (2023), https://www.chicago.gov/content/dam/city/depts/zlup/Historic_Preservation/Publications/The_Warehouse_Report.pdf	Primary — government record (consulted directly as PDF)	Warehouse address (206 S. Jefferson), 1977–82 period of significance, Williams/Levan/Knuckles sequence, Knuckles's March 1977 arrival, crowd composition, 1983 Power Plant/Music Box split, Hot Mix 5 reach, Knuckles's "We play house music" signage recollection, Knuckles/Levan Continental Baths process
P2	City of Chicago DCA announcement, "Landmark Status Approved for The Warehouse Building" (June 2023), http://chicago.gov/content/city/en/depts/dcd/provdrs/hist/news/2023/june/landmark-status-approved-for--the-warehouse--building--known-as-.html	Primary — city announcement	Landmark designation; 1977 relocation from 555 W. Adams
P3	WCSU/NPR, "From the Warehouse to the World: Chicago and the Birth of House Music" (2023-03-02), https://	Primary — oral history (participant interviews:	"On & On" co-creation/cassette testing, "Love Can't Turn Around"

#	Source	Type	Used for
	www.wcsufm.org/2023-03-02/from-the-warehouse-to-the-world-chicago-and-the-birth-of-house-music	Saunders, Lawrence, Owens, Farley, Pandy)	writing/vocal/chart run, Heard/ Owens
P4	Vince Lawrence interview, Gridface, https://www.gridface.com/vince-lawrence/	Primary — direct interview	"On & On" creation, cassette testing
P5	Chicago House Music Oral History Project, Center for Black Music Research (Celeste Alexander interview, Micah Salkind interview)	Primary — oral history	DJ Celeste's start (1982), the queer-of-color scene frame
P6	Frankie Knuckles, Red Bull Music Academy lecture, Madrid 2011 (Vimeo: vimeo.com/31194510; YouTube via RBMA channel)	Primary — artist oral history	Career trajectory, NY→Chicago, the "house music" naming recollection
P7	Chicago LGBT Hall of Fame, Frankie Knuckles entry, https://chicagolgbthalloffame.org/knuckles-frankie/	Primary — institutional biography	Knuckles as out gay man; Black gay club roots
P8	Congressional Record, Vol. 159, Issue 52 (WVON history)	Primary — legislative record	WVON launch (1963) — context only; not central to this brief

Secondary sources

#	Source	Type	Used for
S1	Britannica, "Disco Demolition Night", https://www.britannica.com/event/Disco-Demolition-Night	Reference/ tertiary, editorial	Disco Demolition facts (July 12, 1979; 39 arrests; forfeit); disco's continuity
S2	Resident Advisor, "Ra.co news 10915" (house origins explainer)	Specialist press	"Generally accepted as first house track committed to vinyl" formulation; origins as "steeped in mythology"
S3	MusicRadar, "Everything you need to know about: acid house"	Specialist press	Phuture/TB-303/TR-707/TR-727 account; DJ Pierre's account of Hardy playing "Acid Tracks" four times; "I've Lost Control" (1986) preceding "Acid Tracks" on vinyl
S4	Grammy.com, Marshall Jefferson feature	Institutional press	"Move Your Body" (1986, Trax); foundational piano-anthem claim
S5	NPR Illinois, "Classic Dose: Larry Heard" (2016-09-16)	News	Heard/Mr. Fingers landmarks; South Side context

#	Source	Type	Used for
S6	NPR/KMUC, "This Old Chicago House: EDM's Family Roots" (2012)	News	"On and On ... widely regarded as the first-ever Chicago house record" (consensus attribution noted with caveats)
S7	SPIN, "Burning Down the House" (November 1986)	Contemporary journalism	Imports Etc. as dance-music-only store; Detroit techno bridge
S8	DJ Mag (Benji Espinoza obituary; Larry Sherman obituary; 2022 Trax lawsuit reporting)	Specialist press	DJ International co-founding; Trax founding dispute; 2022 suit allegations
S9	DJ Disc Jockey (2022); GO BANG Magazine (2020-04-09)	Specialist press	Trax lawsuit and label-practice reporting
S10	Insomniac, house history feature	Specialist press	"Your Love" cassette-first circulation; "On & On" pressing
S11	Hyperreal, "Sample and Hold — The House Sound of Chicago", http://music.hyperreal.org/library/history_of_house.html	Specialist secondary (longstanding archive)	Z-Factor "Fantasy" (recorded 1983, released March 1984) as early-vinyl candidate
S12	NTS, Ron Hardy artist page (nts.live/artists/4860-ron-hardy)	Specialist press	Hardy residencies; Phuture/Adonis debuts at the Music Box
S13	Resident Advisor, Ron Hardy biography (ra.co/dj/ronhardy/biography)	Specialist press	Hardy residencies and experimental style
S14	Grooveist (2022); 5 Magazine (2015, 2019); Resident Advisor (2013, 2015)	Specialist press (multiple)	Chosen Few Disco Corp. founding (1977)
S15	5 Magazine, "Robert Williams Music Box Memoirs"	Specialist press	Williams's continuous presence Warehouse→Music Box
S16	Energy Flash (energyflashrecords.co.uk), TB-303/"house" naming summary	Specialist secondary	Rroy tavern-sign minority account; Knuckles's record-store-window memory
S17	Georgia Entertainment (2017-02) — TB-303 origin piece	Secondary	Acid-name LSD etymology examined (not substantiated)
S18	Wikipedia: "Roland TB-303", "Phuture", "Acid house", "Your Love (Jamie Principle song)", "On & On (Jesse Saunders song)", "Ron Hardy", "Trax Records", "Hot Mix 5", "DJ International Records", "Move Your Body (Marshall Jefferson song)", "Tadao Kikumoto"	Tertiary (capped per CTL source hierarchy)	Technical dates, discography, personnel — corroborated where grade rises above Provisional
S19	Iowa Public Radio, "Digging into the legacy of Chicago's..." (2021-11-10)	Public media	Gramaphone Records (1969; house/DJ vinyl by the 1980s)
S20		Secondary	

#	Source	Type	Used for
	OkayAfrica (DJ Celeste profile); "Everything House Music & More..." podcast, Ep. 50 (DJ Lori Branch)		Women DJs (corroborates/limits CBMR and podcast accounts)
S21	"The Rundown: Chicago News" (GetPodcast), DJ Lady D interview	Secondary	"Disco's revenge" attribution
S22	Dubiks.com (2018, Paul Oakenfold Summer of Love mix)	Secondary	1988–89 Second Summer of Love diffusion
S23	Nightlife Fandom wiki ("House")	Tertiary — fan wiki	"Jack Your Body" UK #1 (single source; PROVISIONAL)
S24	Chicago Magazine, "House Music Is the Chocolate" (2026)	News	*Move Ya Body* documentary; Disco Demolition racism frame; Trax lawsuit
S25	Bandcamp Daily, "A Journey Through Ghetto House and Juke" (2026-09-21)	Specialist press	Dance Mania/Ray Barney lineage (context)
S26	Northwestern Now, "The Beat Goes On" (2014)	University news	Dittmar Gallery house exhibition; WNUR "Streetbeat" radio spread
S27	Resistor Magazine / Okayplayer / SPIN (2015–2017)	News	Frankie Knuckles's ~5,000-album collection preserved at the Stony Island Arts Bank (Rebuild Foundation)
S28	Red Bull Music Academy Daily (2015-05), house history feature	Specialist press	Warehouse crowd composition; Knuckles's role (also cited for the "created house" compression)

Sibling distillations (re-cited to originals above)

#	Source	Used for
B1	CTL-DR-MUSIC-001, research-brief.md / entities.json / timeline.json / red-team.md / sources.md (2026-09-28) [sibling]	House ecosystem cluster: Warehouse, Power Plant, Music Box, Hot Mix 5, Trax, DJ International, UK diffusion 1986–89, Ron Hardy death-year dispute, 15 house myth audits
B2	CTL-DR-BMI-002, research-brief.md / entities.json / timeline.json / red-team.md (2026-09-28) [sibling]	Venue/label institutional facts: Warehouse→Music Box→Power Plant sequence, "first house record" dispute, "Jack Trax" candidacy, "Move Your Body" first-label quarantine, quarantined contradictions