

**CAPSULE SUMMARY****PG: 78-039-Q1****Evans Grill****9206 D'Arcy Road****Forestville, Prince George's County, Maryland****c. 1946****Private**

Evans Grill, constructed c. 1946, is located at 9206 D'Arcy Road in the Little Washington neighborhood of the unincorporated community of Forestville, Maryland. Constructed for and owned by Clarence Evans and his wife Pearl, the original main block of the building served as a grill and bar, offering beer and wine, while providing a venue for local bands and entertainers to perform. In 1948, Evans purchased an adjacent property and expanded his operation with the addition of a music club that could hold 1,500 patrons. Evans Grill quickly became a stop on the "Chitlin Circuit," a term given to a string of performance venues throughout the southern and eastern United States that were safe and acceptable for African-American musicians, comedians, and entertainers to perform during the age of racial segregation. The music club attracted such acts as Duke Ellington, B.B. King, Ray Charles, James Brown, Bill Doggett, Sam Cooke, and the Drifters. Evans Grill gave entertainers performing in Washington, D.C., on the weekends the opportunity to play another gig during the week, primarily Wednesday nights, for a crowd of African Americans who gathered from the metro area in rural Forestville. Performers left the big lights of venues such as Howard Theater and the Turner Arena for Evans Grill, where they could earn additional income in a relaxing, welcoming environment. With advances in desegregation, Evans Grill was transformed into a disco club and, in the 1980s, a go-go club. A church utilized the building through the 1990s and into the twenty-first century, when they sold the property to the current owners, D'Arcy Partners, LLC. Evans Grill does not retain sufficient integrity to convey its significance as a central hub of social activity for African-American residents in Prince George's County, owed mainly to the removal of the large performance hall associated with Evans Grill. Owned by local African-American residents, the property was an important commercial and social fixture for African Americans in the Washington metro area.

What remains of the building today is the original block, which functioned as the grill. The building is set on a solid concrete-block foundation. The concrete-block structure is capped by a front-gabled roof of asphalt shingles. Narrow overhanging eaves, exposed rafter tails, and rake boards complete the roofline, which includes an interior concrete-block chimney.

# Maryland Historical Trust

## Maryland Inventory of Historic Properties Form

Inventory No. PG: 78-039-01

### 1. Name of Property (indicate preferred name)

historic Evans Grill

other

### 2. Location

street and number 9206 D'Arcy Road  not for publication

city, town Forestville  vicinity

county Prince George's

### 3. Owner of Property (give names and mailing addresses of all owners)

name D'Arcy Partners, LLC

street and number 2237 33rd Street, N.E. telephone

city, town Washington state DC zip code 20018-1505

### 4. Location of Legal Description

courthouse, registry of deeds, etc. Prince George's County Courthouse liber 26132 folio 700

city, town Upper Marlboro tax map 82 tax parcel 3,4,5 tax ID number 15 1728237

### 5. Primary Location of Additional Data

- Contributing Resource in National Register District
- Contributing Resource in Local Historic District
- Determined Eligible for the National Register/Maryland Register
- Determined Ineligible for the National Register/Maryland Register
- Recorded by HABS/HAER
- Historic Structure Report or Research Report at MHT
- Other: \_\_\_\_\_

### 6. Classification

Category	Ownership	Current Function		Resource Count	
				Contributing	Noncontributing
<input type="checkbox"/> district	<input type="checkbox"/> public	<input type="checkbox"/> agriculture	<input type="checkbox"/> landscape	<input type="checkbox"/> 1	<input type="checkbox"/> 0
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> commerce/trade	<input type="checkbox"/> recreation/culture		<input type="checkbox"/> buildings
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> defense	<input type="checkbox"/> religion		<input type="checkbox"/> sites
<input type="checkbox"/> site		<input type="checkbox"/> domestic	<input type="checkbox"/> social		<input type="checkbox"/> structures
<input type="checkbox"/> object		<input type="checkbox"/> education	<input type="checkbox"/> transportation		<input type="checkbox"/> objects
		<input type="checkbox"/> funerary	<input type="checkbox"/> work in progress	<input type="checkbox"/> 1	<input type="checkbox"/> 0
		<input type="checkbox"/> government	<input type="checkbox"/> unknown		
		<input type="checkbox"/> health care	<input checked="" type="checkbox"/> vacant/not in use		
		<input type="checkbox"/> industry	<input type="checkbox"/> other:		
				Number of Contributing Resources previously listed in the Inventory	
				0	

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## 7. Description

Inventory No. PG: 78-039-01

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### Condition

excellent     deteriorated  
 good         ruins  
 fair          altered

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Prepare both a one paragraph summary and a comprehensive description of the resource and its various elements as it exists today.

Evans Grill is located at 9206 D'Arcy Road in the neighborhood of Little Washington in the Forestville area of Prince George's County. The level, grassy property consists of three lots, comprising approximately 2.10 acres. The façade (southwest elevation) of the building faces D'Arcy Road, a two-lane paved road. An asphalt parking pad fronts the building, while a large parking lot is located in the western end of the property. Concrete jersey walls limit access to the parking lot. The northern, eastern, and southern bounds of the property are marked by mature trees and vegetation.

### DESCRIPTION

Evans Grill, located at 9206 D'Arcy Road, is a one-story commercial building constructed circa 1946. What is left of the building today is the original block, which consisted of the grill and served as the entry to a much larger music venue, which extended off the northwest corner to include a music hall capable of accommodating upwards of 1,500 people. At the time of the 2011 on-site survey, only the front-gabled grill with small additions were extant. Nothing remains of the music hall at the rear of the building.

The main block of Evans Grill is set on a solid concrete-block foundation with no exterior finish. Sections of the foundation have failed structurally, evidenced by large irregular holes along the rear foundation wall. Further, a metal I-beam set on a brick foundation has been installed to provide support. The concrete-block structure is capped by a front-gabled roof of asphalt shingles. Narrow overhanging eaves, exposed rafter tails, and rake boards complete the roofline, which includes an interior concrete-block chimney rising from the northern slope. The upper gable end of the façade (southwest elevation) has been clad in plywood and a cross affixed to the top of the gable. Asphalt shingles clad the rear gable end, which is pierced by a window opening covered with plywood from the exterior. Flashing material and roofing tar form the ghost of a roofline that once projected from the rear of the building.

The façade of Evans Grill has a one-story, full-width addition that extends to wrap the northwest (side) elevation. Based on rooflines, the portion across the façade may have been a porch and original to the design of the building. Enclosed with concrete block, the porch is capped by a half-hipped roof of asphalt shingles with overhanging eaves and a deteriorated cornice. Grooved plywood boards clad the front, interrupted by a single-leaf, flush metal door and a small projection used to house utility hardware.

Located on the northwest (side) elevation is a full-width addition. Based on its form and materials, this addition dates to the mid-twentieth century. Rectangular in form, the addition is flush with the front of the building. It is set on a solid concrete-block foundation. This concrete-block addition is capped by a shed roof of asphalt shingles. A larger interior brick chimney rises from the southern end of the addition. Exterior cladding is a combination of smooth and grooved plywood boards. Fenestration consists of two, single-leaf, flush metal doors set in wood surrounds. A third opening may have been a door opening originally; however, there is no door and the roof has collapsed.

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Located on the southeast (side) elevation of the main block is a window opening (covered with plywood from the exterior) and two, one-story additions. Based on their form and materials, it appears that these additions date to the mid-twentieth century. Both additions are constructed of concrete blocks and have no exterior finishes. Shed roofs of asphalt shingles extend at varying pitches and heights to meet the main block. Plywood clads the gable ends. Fenestration is limited to two, two-light, metal-sash clerestory windows located on the northeast (rear) elevation.

Based on aerial photographs, the large music hall once attached to the northwest corner of Evans Grill was nearly four times larger than the extant structure. Constructed sometime between 1949 and 1957, this large structure was demolished sometime between 1993 and 1998.

### INTEGRITY ASSESSMENT

Evans Grill presents a low level of integrity of design, materials, and workmanship. Material deterioration, failure, and the application of ample non-historic materials have compromised its integrity. Further, the building's large music hall, for which it was famous, is no longer extant. The integrity of location has not been affected. It maintains a moderate level of integrity of feeling, setting, and association because the building, although now vacant, is still recognizable as commercial, having served the community for over fifty years. Moreover, the building is still an integral piece of the historic neighborhood of Little Washington and Prince George's County. Evans Grill was the first, and only commercial operation in Little Washington. Presently vacant, the building has a significant history for its association with the "Chitlin Circuit."

Overall, Evans Grill maintains a low level of integrity.

# 8. Significance

Inventory No. PG: 78-039-01

Period	Areas of Significance	Check and justify below			
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> health/medicine	<input checked="" type="checkbox"/> performing arts	
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> archeology	<input type="checkbox"/> education	<input type="checkbox"/> industry	<input type="checkbox"/> philosophy	
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> architecture	<input type="checkbox"/> engineering	<input type="checkbox"/> invention	<input type="checkbox"/> politics/government	
<input checked="" type="checkbox"/> 1900-1999	<input type="checkbox"/> art	<input type="checkbox"/> entertainment/ recreation	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion	
<input type="checkbox"/> 2000-	<input type="checkbox"/> commerce	<input type="checkbox"/> ethnic heritage	<input type="checkbox"/> law	<input type="checkbox"/> science	
	<input type="checkbox"/> communications	<input type="checkbox"/> exploration/ settlement	<input type="checkbox"/> literature	<input type="checkbox"/> social history	
	<input type="checkbox"/> community planning		<input type="checkbox"/> maritime history	<input type="checkbox"/> transportation	
	<input type="checkbox"/> conservation		<input type="checkbox"/> military	<input checked="" type="checkbox"/> other: <u>Local History</u>	

<b>Specific dates</b>	c. 1946	<b>Architect/Builder</b>	Clarence Evans
<b>Construction dates</b>	c. 1946; c. 1948; c. 1995		

Evaluation for:

National Register                       Maryland Register                       not evaluated

Prepare a one-paragraph summary statement of significance addressing applicable criteria, followed by a narrative discussion of the history of the resource and its context. (For compliance projects, complete evaluation on a DOE Form – see manual.)

STATEMENT OF SIGNIFICANCE

Evans Grill, constructed c. 1946, is located at 9206 D'Arcy Road in the Little Washington neighborhood of the unincorporated community of Forestville, Maryland. Constructed for and owned by Clarence Evans and his wife Pearl, the original main block of the building served as a grill and bar, offering beer and wine, while providing a venue for local bands and entertainers to perform. In 1948, Evans purchased an adjacent property and expanded his operation with the addition of a music club that could hold 1,500 patrons. Evans Grill quickly became a stop on the "Chitlin Circuit," a term given to a string of performance venues throughout the southern and eastern United States that were safe and acceptable for African-American musicians, comedians, and entertainers to perform during the age of racial segregation. The music club attracted such acts as Duke Ellington, B.B. King, Ray Charles, James Brown, Bill Doggett, Sam Cooke, and the Drifters. Evans Grill gave entertainers performing in Washington, D.C., on the weekends the opportunity to play another gig during the week, primarily Wednesday nights, for a crowd of African Americans who gathered from the metro area in rural Forestville. Performers left the big lights of venues such as Howard Theater and the Turner Arena for Evans Grill, where they could earn additional income in a relaxing, welcoming environment. With advances in desegregation, Evans Grill was transformed into a disco club and, in the 1980s, a go-go club. A church utilized the building through the 1990s and into the twenty-first century, when they sold the property to the current owners, D'Arcy Partners, LLC. Evans Grill does not retain sufficient integrity to convey its significance as a central hub of social activity for African-American residents in Prince George's County, owed mainly to the removal of the large performance hall associated with Evans Grill. Owned by local African-American residents, the property was an important commercial and social fixture for African Americans in the Washington metro area.

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### HISTORIC CONTEXT

Evans Grill is located in the neighborhood of Little Washington, within the unincorporated area and census-designated place (CDP) known as Forestville. The property has an Upper Marlboro mailing address. Historic maps document that Little Washington was rural until the platting of the first subdivision in 1941. Martenet's Map of 1861 shows virtually no development in the area that became Little Washington. By 1878, the Hopkins Map documents a few dwellings had been constructed to the north and west of the present-day neighborhood.

Little Washington was platted in three separate sections from 1941 to 1949. The first section, along Alms House Road (now D'Arcy Road) was platted in 1941 by Leon E. Tayman of Upper Marlboro. Section 1 contained nine lots, ranging in size from 0.32 acres to 0.88 acres. Lots were long and narrow, with approximately 100 feet of frontage along the main road.<sup>1</sup> In 1947, Tayman platted Section 2, off Alms House County Road on a newly established road known as South Cherry Lane. Section 2 included 22 lots on approximately 16 acres. Lots on the north side of Cherry Lane were very long and narrow, while those on the south side were shallower with the same frontage.<sup>2</sup>

Little is known about subdivider Leon Tayman. He was a resident of Upper Marlboro, and the 1930 census notes that he was born in 1886 and lived with his parents, one brother, several nieces and nephews, and a domestic servant. Tayman's profession was listed as an agricultural day laborer, a position that did not require him to be able to read or write.<sup>3</sup> In 1949, after the death of his wife, Tayman sold an undeveloped portion of his land to Charles Reithmeyer and Willy Grusholt, operative builders who subsequently platted Section 3 of Little Washington. Section 3 included 41 lots on almost 27 acres of land located between Alms House Road on the west and Sansbury Road on the east.<sup>4</sup>

In February 1946, Clarence and Pearl Evans purchased Lot 4 in Section 1 of Tayman's Little Washington.<sup>5</sup> Born in 1915 and raised in Prince George's County, Clarence Evans served in the United States Army during World War II (1941-1945). After retiring from the military, he oversaw construction of Evans Grill, a small road-side tavern catering to locals and local bands. Evans, who received his beer and wine license on June 27, 1946, "noticed that crowds of as many as 300 people were gathering on weekend nights in the park outside a nearby convenience store, often playing guitars and socializing." Interviewed in 1994 by *The Washington Post*, Evans remembered, "It was all black and all I seen was black and they couldn't stay in the place, just go in and buy what they wanted to come back out in the

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<sup>1</sup> Prince George's County Land Records, Circuit Court, Plat Book BB 14:93.

<sup>2</sup> Prince George's County Land Records, Circuit Court, Plat Book BB 14:94.

<sup>3</sup> 1930 U.S. Federal Census, Maryland, Prince George's County, Mellwood, District 31, sheet 5A, line 15, Leon Tayman.

<sup>4</sup> Prince George's County Land Records, Circuit Court, Plat Book WWW 16:43.

<sup>5</sup> Leon Tayman to Clarence and Pearl Evans, Prince George's County Land Records, Liber 814/Folio 331.

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yard and sit on logs and trees.... That's what made me go build Evans Grill—to get them from outdoors in the hot sun or the cold and rain.”<sup>6</sup> Evans shortly thereafter purchased an adjacent vacant lot from Tayman, increasing the size of his property to approximately 1.61 acres.<sup>7</sup> This additional land allowed Evans to expand operations and construct a large music hall capable of holding 1,500 people that became a must-stop for performers on the “Chitlin Circuit.” The circuit was named so because “club owners sold chitlins and other soul food dishes out of their kitchens.”<sup>8</sup>

Before the civil rights movement gained widespread traction, during the Jim Crow era, “black entertainers like James Brown, B.B. King, Ray Charles, Al Green, Gladys Knight, Nina Simone, and Aretha Franklin made their living on the ‘chitlin circuit,’ a string of black-owned honky-tonks, nightclubs, and theaters. The circuit wove throughout the Southeast and Midwest, stretching from Nashville to Chicago and into New York.”<sup>9</sup> African-American entertainers could not eat at the same establishments in which they were performing, and often had trouble purchasing meals before and after shows in proximity to the venues. Evans put his establishment in context, stating, “Another thing you had to keep in mind: Black people couldn't go anywhere downtown, so if you had the ability to set up a place like this and they wanted to have fun and see live entertainment, they had to come through this. That's how the chitlin circuit really got started, off this kind of environment.”<sup>10</sup> Evans provided a bar and grill for concert goers, an amenity not lost to the entertainers and groups who performed at the venue.

Evans Grill facilitated the growth of African-American talent along the “Chitlin Circuit.” In his book *Hog and Hominy*, author Frederick Douglass Opie states, “The routine went: drive for hours, stop, set up the bandstand, play for five hours, break down the bandstand, and drive for several more hours. On the road, performers often settled for sandwiches from the colored window of segregated restaurants until they arrived at the next venue.”<sup>11</sup> Evans Grill provided patrons and performers alike a comfortable, easy environment in which to enjoy music, food, and friends.

With humble beginnings watching crowds of people outside a convenience store, Evans Grill steadily climbed in stature from a place to see live local bands to a bona fide stop on the “Chitlin Circuit.” Clarence Evans recalled how he first attracted the big names in African-American entertainment to his

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<sup>6</sup> Richard Harrington, “The Grill That Really Coked: Celebrating a Forestville R&B Spot Where Black Music Sizzled.” *The Washington Post* (1974-Current file), August 6, 1994, <http://www.proquest.com/> (accessed April 27, 2011).

<sup>7</sup> Leon Tayman to Clarence and Pearl Evans, Prince George's County Land Records, Liber 1048/Folio 152.

<sup>8</sup> Frederick Douglass Opie, *Hog and Hominy: Soul Food from Africa to America* (New York: Columbia University Press, 2008), 122.

<sup>9</sup> Richard Harrington, “The Grill That Really Coked: Celebrating a Forestville R&B Spot Where Black Music Sizzled.” *The Washington Post* (1974-Current file), August 6, 1994, <http://www.proquest.com/> (accessed April 27, 2011).

<sup>10</sup> Richard Harrington, “The Grill That Really Coked: Celebrating a Forestville R&B Spot Where Black Music Sizzled.” *The Washington Post* (1974-Current file), August 6, 1994, <http://www.proquest.com/> (accessed April 27, 2011).

<sup>11</sup> Frederick Douglass Opie, *Hog and Hominy: Soul Food from Africa to America* (New York: Columbia University Press, 2008), 121.

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venue in the country, "I went and saw a lot of people at the Howard Theater and Turner Arena and talked to them, and then I started working the big entertainment."<sup>12</sup> And big entertainment he provided.

Evans Grill was known best for its Wednesday night showcases, which materialized out of a matter of convenience for Evans and the entertainers. Wilber Fletcher, author of Clarence Evans's biography, explains, "They'd [performers] often just be sitting around, trying to put ends together to go to the next place for the next week. They were very glad to get that stopover—it was a good booster for them."<sup>13</sup> Evans Grill "provided a post-war venue for beloved performers such as Duke Ellington, B.B. King, Ray Charles, James Brown, Bill Doggett, Sam Cooke, and the Drifters."<sup>14</sup> Smaller venues such as Evans Grill were integral to the success of the "Chitlin Circuit" and the entertainers "because it offered the only way for them to perform for their fans during a period when the white media did not cover and mainstream venues did not book black artists."<sup>15</sup> Many African-American entertainers got their start on the small stages afforded by clubs like Evans Grill. The larger city venues and the smaller clubs such as Evans Grill did not compete in this way; instead, they harmoniously spread and fostered the musical talents of America's African-American entertainers throughout the South and up and down the Eastern Seaboard.

For African Americans in the Washington metro area, Evans Grill quickly became the "spot" for mid-week entertainment.<sup>16</sup> One of those musicians was Diz Russell. Commenting on Evans Grill's heyday during the 1950s, Russell said playing there "wouldn't get in the way of a weekend engagement in D.C. And if you were heading south or north, you always had that drop-over where you could make a few bucks with Evans. We'd call him up and say, 'Well, whatcha got for next Wednesday or the one after?' Ike and Tina, B.B. King—everybody coming through here would make that Evans Grill stop. We always knew we could pick up a few bucks cause we were coming through Evans."<sup>17</sup>

Clarence Evans operated his establishment with a hands-on approach, feeling that he "could touch everything and everything was just fine."<sup>18</sup> Evans' approach paid dividends reflected in the large crowds at the grill and the quality of musicians clamoring to play there. Eddie Daye, who sang at Evans Grill

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<sup>12</sup> Richard Harrington. "The Grill That Really Coked: Celebrating a Forestville R&B Spot Where Black Music Sizzled." The Washington Post (1974-Current file), August 6, 1994, <http://www.proquest.com/> (accessed April 27, 2011).

<sup>13</sup> Richard Harrington. "The Grill That Really Coked: Celebrating a Forestville R&B Spot Where Black Music Sizzled." The Washington Post (1974-Current file), August 6, 1994, <http://www.proquest.com/> (accessed April 27, 2011).

<sup>14</sup> Phil Carson. *Roy Buchanan: American Axe* (San Francisco: Backbeat Books, 2001), 78.

<sup>15</sup> Frederick Douglass Opie, *Hog and Hominy: Soul Food from Africa to America* (New York: Columbia University Press, 2008), 122.

<sup>16</sup> Richard Harrington. "The Grill That Really Coked: Celebrating a Forestville R&B Spot Where Black Music Sizzled." The Washington Post (1974-Current file), August 6, 1994, <http://www.proquest.com/> (accessed April 27, 2011).

<sup>17</sup> Richard Harrington. "The Grill That Really Coked: Celebrating a Forestville R&B Spot Where Black Music Sizzled." The Washington Post (1974-Current file), August 6, 1994, <http://www.proquest.com/> (accessed April 27, 2011).

<sup>18</sup> Richard Harrington. "The Grill That Really Coked: Celebrating a Forestville R&B Spot Where Black Music Sizzled." The Washington Post (1974-Current file), August 6, 1994, <http://www.proquest.com/> (accessed April 27, 2011).

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with the Four Bars, remarked that it was “just a down-home, country place, even had the appearance of just a country building that housed a lot of people fortunate to be able to see name entertainment.”<sup>19</sup> For Evans, the appearance of the building was not as important as the social function it served, and the music it championed. Although Evans Grill was relatively isolated in Prince George’s County, people would see the posters for shows and “get dressed up...have new shoes to go to this place down long, dark, dusty roads in Forestville.” Show-goers would “meet in front of it for show-and-tell, where you’d stand up with a new outfit so everybody could see it. Rain or shine, you were there and it was a ball.”<sup>20</sup>

Evans Grill’s audience was, for the most part, entirely African American. Ironically, the erosion of segregation, which had given rise to the success of Evans Grill, led to its eventual decline in popularity. By the start of the 1960s, Washington, D.C. clubs had started opening their doors to African Americans, effectively luring away the same people who had cemented Evans Grill’s place on the “Chitlin Circuit.” Millie Russell, one of those patrons recalls the shift. “After being denied going to ‘quality’ places you’d read about, well naturally you want to venture out and you don’t look back at what you used to go to.”<sup>21</sup> The advent of rock ‘n’ roll, “which promised—or threatened, depending on your view—to bring the two races together” began in D.C. when “Elvis Presley hit town on his first national tour in ‘56, followed by Dale Hawkins and Roy in 1958, the same year Bo Diddley moved to Washington from New Orleans.” Downtown D.C. had developed a music scene accessible to African Americans. As a result, Evans Grill was no longer able to attract the big-name talent.

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<sup>19</sup> Richard Harrington. “The Grill That Really Coked: Celebrating a Forestville R&B Spot Where Black Music Sizzled.” The Washington Post (1974-Current file), August 6, 1994, <http://www.proquest.com/> (accessed April 27, 2011).

<sup>20</sup> Richard Harrington. “The Grill That Really Coked: Celebrating a Forestville R&B Spot Where Black Music Sizzled.” The Washington Post (1974-Current file), August 6, 1994, <http://www.proquest.com/> (accessed April 27, 2011).

<sup>21</sup> Richard Harrington. “The Grill That Really Coked: Celebrating a Forestville R&B Spot Where Black Music Sizzled.” The Washington Post (1974-Current file), August 6, 1994, <http://www.proquest.com/> (accessed April 27, 2011).

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Undaunted by the end of an era of live music at the grill, Clarence Evans adapted his venue to serve the music community that grew out of the 1970s disco era. Embracing disco music, Evans Grill played host to scores of disco parties. The 1980s brought a change to Go-go music, and the venue once again adapted to function as one of the areas well-known Go-go clubs. It is not known when the last event took place.

In 1988, the vacant lot to the south was sold to the Evans children, Eddie Lee and James. Known as Lot #3, it increased the size of the property to approximately 2.10 acres. In 1991, the property was conveyed to the New Life Rock of Ages Christian Fellowship Church.<sup>22</sup> Based on a cross located in the upper gable end of the extant building, the church is believed to have held services at the premises. Demolition of the large music hall occurred between 1993 and 1998. In 2006, the church conveyed the property to D'Arcy Partners, LLC.<sup>23</sup> The building is currently vacant and the property has been enclosed by jersey walls.

Clarence Evans was honored in August of 1994 by local musicians, friends, and supporters alike at an R&B special held at the Show Place Arena in Upper Marlboro. The event featured "Honky Tonk" organist Bill Doggett, Gene Chandler, Bill Pickney & the Original Drifters, the Orioles, Eddie and Denise, and Little Sonny Warner, "who got his start when he jumped on stage and grabbed the mike during a Big Jay McNeely show at the club."<sup>24</sup>

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<sup>22</sup> Eddie Lee Evans and James Evans to New Life Rock of Ages Christian Fellowship Church, Prince George's County Land Records, Liber VJ 7986/Folio 375.

<sup>23</sup> New Life Rock of Ages Christian Fellowship Church to D'Arcy Partners, LLC, Prince George's County Land Records, Liber 26132/Folio 700.

<sup>24</sup> Eve Zibart, "The Doctor's Bay: Movin' On Up," *The Washington Post* (1974-Current file), August 5, 1994, <http://www.proquest.com/> (accessed April 27, 2011).

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## 9. Major Bibliographical References

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- 1930 U.S. Federal Census (Population Schedule). Online: The Generations Network, Inc., 2007. Subscription database. Digital scan of original records in the National Archives, Washington, DC. <http://www.ancestry.com>.
- Carson, Phil. *Roy Buchanan: American Axe*. San Francisco: Backbeat Books, 2001.
- Harrington, Richard. "The Grill That Really Coked: Celebrating a Forestville R&B Spot Where Black Music Sizzled." *The Washington Post*, August 6, 1994.
- Opie, Frederick Douglass. *Hog and Hominy: Soul Food from Africa to America*. New York: Columbia University Press, 2008.
- Prince George's County Land Records.  
*Washington Post*

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## 10. Geographical Data

Acreage of surveyed property 2.10  
Acreage of historical setting 2.10  
Quadrangle name Upper Marlboro Quadrangle scale: 1:24,000

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### Verbal boundary description and justification

Evans Grill is located in the Little Washington neighborhood on three lots totalling approximately 2.10 acres. The southwestern boundary of the property is formed by D'Arcy Road. The northwestern and northern bounds of the property are marked by a treeline. Sansbury Road forms the eastern boundary of the lot. Mature trees line the southern boundary of the Evans Grill property. The building has been associated with Lots 4 and 5 on Tax Map 82 since its construction c. 1946. Lot 3 on Tax Map 82 became associated with the property in 1991.

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## 11. Form Prepared by

name/title	Paul Weishar/Architectural Historian		
organization	EHT Traceries for M-NCPPC	date	August 2011
street & number	1121 Fifth Street, NW	telephone	(202) 393-1199
city or town	Washington	state	DC

The Maryland Inventory of Historic Properties was officially created by an Act of the Maryland Legislature to be found in the Annotated Code of Maryland, Article 41, Section 181 KA, 1974 supplement.

The survey and inventory are being prepared for information and record purposes only and do not constitute any infringement of individual property rights.

return to: Maryland Historical Trust  
Maryland Department of Planning  
100 Community Place  
Crownsville, MD 21032-2023  
410-514-7600

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CHAIN OF TITLE  
PRINCE GEORGE'S COUNTY LAND RECORDS

Deed 575:242 June 25, 1940	County Commissioners of Prince George's County, Maryland to Leon E. Tayman. (5 acres of land part of the Almshouse Farm, near Ritchie, be sold to Leon E. Tayman for \$225.00, this being a triangular unimproved piece of property located east of the Almshouse near Ritchie Road)
Plat BB 14:93 September 1941	2.94 acres. "Section 1, Leon Tayman's Little Washington"
Deed 814:331 February 26, 1946	Leon E. Tayman and Mabel C. Tayman to Clarence S. Evans and Pearl L. Evans. (Lot #4)
Deed 1048:152 July 20, 1948	Leon E. Tayman and Mabel C. Tayman to Clarence H. Evans and Pearl L. Evans. (Lot #5)
Deed 6893:872 February 4, 1988	Jacob L. Hawkins, unmarried, surviving Tenant by the Entirety. Ruth E. Hawkins, having died on December 24, 1981 to James Evans and Eddie Lee Evans. (Lot #3)
Deed 6911:13 February 29, 1988	Prince George's County, Maryland to Eddie L. Evans. (Lots #4 and #5; Final Judgment of the Circuit Court for Prince George's County, Maryland, in the CAE 87-06874)
Deed VJ 7986:375 June 24, 1991	Eddie Lee Evans (aka. Eddie L. Evans) and James Evans to New Life Rock of Ages Christian Fellowship Church. (Lots #3, #4, and #5)
Deed 26132:700 September 22, 2006	New Life Rock of Ages Christian Fellowship Church to D'Arcy Partners, LLC. (Lots #3, #4, and #5)

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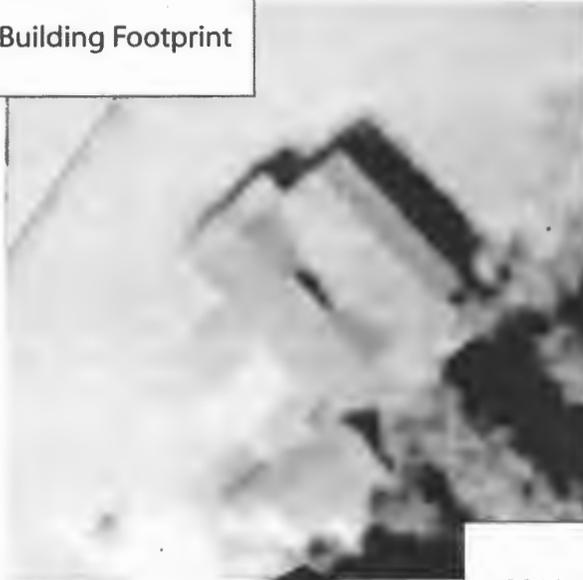
# Maryland Historical Trust Maryland Inventory of Historic Properties Form

Inventory No. PG: 78-039-01

Evans Grill  
Continuation Sheet

Number 9 Page 4 |

1963 - Building Footprint



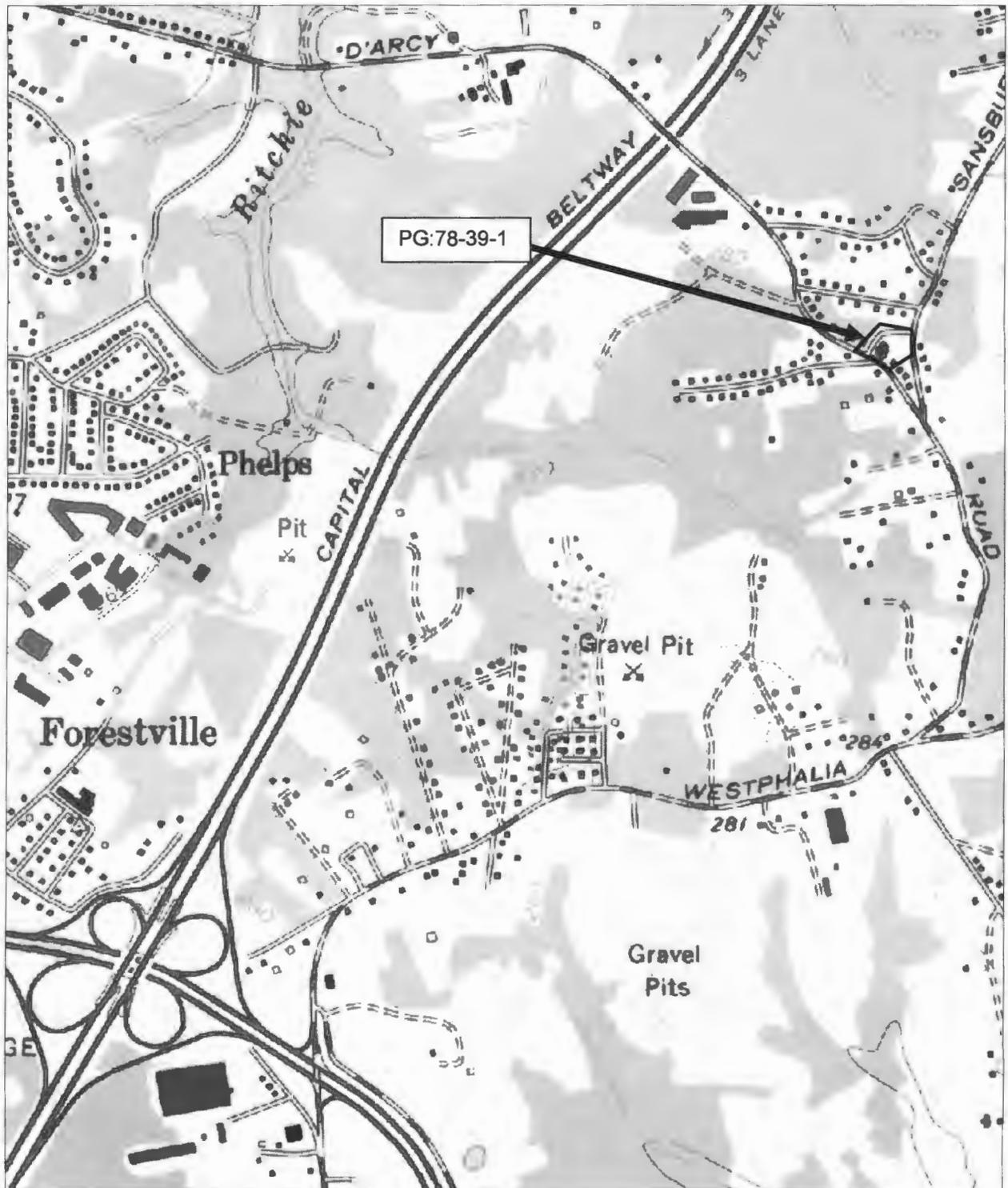
2011 - Extant Portion

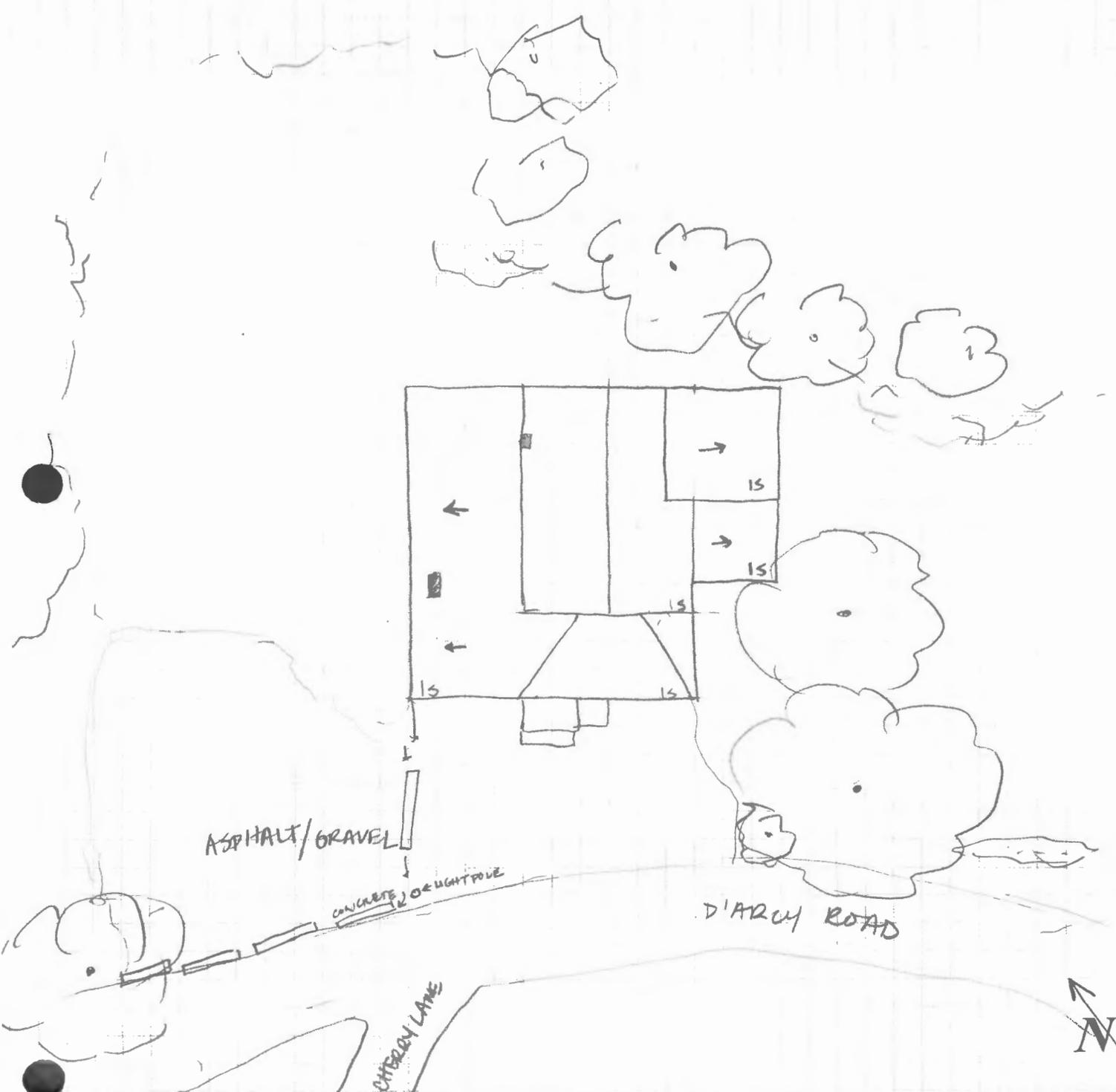


Image: 1993 Aerial



PG:78-39-1  
Evans Grill  
9206 D'Arcy Road, Upper Marlboro  
Upper Marlboro quad 1965, Photorevised 1978





Date 4/2011

Not to Scale

I.D. # PG: 78-039-01 Name/Address Evans Grill, 9206 D'Arcy Road

Task Order 9/ RFP29-165  
Prince George's County, Maryland  
Digital Images Photo Log  
PG: 78-039-01  
Evans Grill

Photographer: EHT Traceries

Date: August 2011

1.	PG;78-039-01_2011-08-01_01.tif	Façade, looking N
2.	PG;78-039-01_2011-08-01_02.tif	Rear, looking S
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PG 78-39-1

Evans Cull

Prince George's County, Maryland

Traceries

August 2011

MD SHPS

Facade, View looking North

1/2



PG: 78-39-1

Evans Crill

Prince George's County, Maryland

Traceries

August 2011

MD SHPO

Rear, View looking South

2/2