

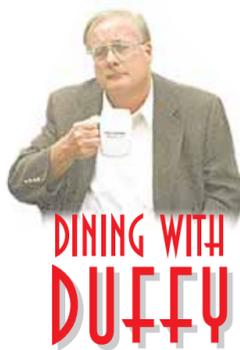
# St. Elmo deal runs through Saturday

For the past few summers, the Indianapolis Downtown Restaurant and Hospitality Association has staged a "Devour Downtown Summerfest," in which more than 30 downtown restaurants offer special three-course dinners for \$30, plus tax and tip.

The promotion has proved popular, prompting the unveiling of the "Devour Downtown Winterfest" to lure folks to a comfortable downtown dining experience at a reasonable price and to ward off winter chill.

The promotion began Jan. 22 and will run through Sunday at most of the participating restaurants, including Agio's, Alcatraz Brewing Company, Battery Park Saloon, Danielli's at the Canterbury, 14 West, 6 Lounge & Restaurant, R Bistro, Ruth's Chris Steak House and Shula's Steak House.

Also participating are PF Chang's, Rock Bottom, Milano Inn, Iaria's, Slippery Noodle Inn, Buffalo Wild Wings, McCormick's & Schmicks, Oceanaire Seafood Room, Hard Rock Café, Palomino, Bertolini's, Eagle's Nest, Greek Islands, Hard Rock



## St. Elmo Steak House

**Address:** 127 S. Illinois St., Indianapolis  
**Phone:** 635-0636  
**Hours:** 4:30 to 10:30 p.m. Monday to Saturday; 4 to 9 p.m. Sunday  
**Credit cards:** Major cards accepted  
**Price:** Three-course dinner is \$30 per person, plus tax and tip, through Saturday

Café, Hot Tuna, Elements and Scholar's Inn.

I figured the most fiscally prudent and satisfying way to enjoy a \$30 three-course meal in downtown Indy was to check out

the offerings of one its most acclaimed and priciest participants.

The venerable St. Elmo Steak House, now in its 105th year, is one of the city's most revered and reliable beef trusts, with hefty cuts of prime beef, and with the trencherman cuts penetrating the \$40 plateau.

A major expansion and renovation has rendered St. Elmo one of the most stylish downtown dining forums, with its dark brown paneling.

St. Elmo's contribution to Devour Downtown Winterfest starts with the fabled and fiery shrimp cocktail, a main course 7-ounce filet with redskin mashed spuds and steamed cauliflower, and a dessert of either cheesecake or crème brûlée.

The shrimp cocktail, normally a \$12.95 appetizer of eight shrimp immersed in the horseradish-infused cocktail sauce, is scaled down to three quite plump and more than adequate shrimp.

They all but take a supporting role to that amazing sauce, which cleared out any blockages in my nasal cavities in short

order, and perhaps my brain cavities.

The filet met all the expectations for rich flavor and exceptional tenderness, expertly broiled to my medium rare specifications.

For once it left me free of that scintilla of guilt that comes from consuming St. Elmo's conventional 10- and 14-ounce filets (\$39.95 and \$42.95) in one sitting, not mention a porterhouse and New York strip.

That feeling also made that New York-style cheesecake finale go down more easily at meal's end, with a rich, creamy sweetness hinting of vanilla on a graham cracker crust.

The Devour Downtown dinner specials are worth taking advantage of if you're looking for a winter-break downtown splurge that's easy on the exchequer.

Devour Downtown Winterfest runs through Saturday at St. Elmo because of special dining plans for the Super Bowl on Sunday.

*Veteran restaurant critic Reid Duffy writes a weekly review for the Daily Journal. Comments may be sent to letters@thejournalnet.com.*

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## TAKE IT HOME ON DVD

### 'OPEN SEASON'

If you've seen one talking-animal cartoon in Hollywood's current onslaught, you've pretty much seen this one, too.

A cute-enough entry in the mismatched animated buddy category, "Open Season" features Martin Lawrence as the voice of a pampered bear who's booted into the wild from his cozy home with a forest ranger (Debra Messing) and sets out on a return journey with a yammering deer (Ashton Kutcher) just as hunting season is about to start.

The DVD features a new animated short with Lawrence and Kutcher's characters, commentary with the filmmakers and gag commentary featuring the animal stars talking in character.

There's also a preview of the studio's next talking-creature comedy, "Surf's Up," featuring animated penguins. Now that's original.

### 'CATCH A FIRE'

An unjustly overlooked film that got lost amid last fall's rush of awards contenders, this thoughtful examination of repression and revolution dur-

ing South Africa's apartheid regime features tremendous performances from Derek Luke and Tim Robbins.

Based on a true story, the film tells the tale of Patrick Chamusso (Luke), an oil-refinery worker and law-abiding family man who is falsely accused of terrorism and tortured by a cruel government operative (Robbins), prompting Chamusso to strike back and become a hero in the fight against apartheid.

The DVD includes commentary featuring Chamusso, Luke, Robbins, director Phillip Noyce and others, plus deleted scenes.

### 'THE MARINE'

Wrestler John Cena makes his movie debut in a by-the-numbers action thriller about a Marine who is discharged for insubordination in Iraq then goes on a rampage back home after his wife (Kelly Carlson) is kidnapped.

The movie comes in the PG-13 theatrical release or an unrated edition.

### 'FLYBOYS'

James Franco leads the cast in a World War I adventure following the

exploits of American pilots who sign on for early combat duty against Germany before the official U.S. entry into the war. The movie comes in a single-disc DVD release or a two-disc set packed with extras.

### 'ONE NIGHT WITH THE KING'

The Christian movie audience once again proved its potency, turning this Biblical saga into a solid religious mini-hit.

The film tells the story of a beautiful orphan girl (Tiffany Dupont) who wins the love of King Xerxes and becomes Esther, queen of Persia, setting out to save the Jewish people from their persecutors.

### 'FACING THE GIANTS'

Another film that became a mini-hit driven by church-based audiences.

The movie stars Alex Kendrick as football coach at a Christian school who has never led his team to a winning season, but when he faces a crisis at home and learns of a plot to fire him, he and his players discover miracles are possible with God on their side.

## • Because

(CONTINUED FROM PAGE C1)

("Stepmom"), who write women as if they'd never even met one.

Daphne's other two daughters (Lauren Graham and Piper Perabo) are married off at the film's start, with Milly functioning as the perpetual bridesmaid, a role she doesn't seem to mind, but one that sends her mother into hysterics.

So naturally, Daphne does what any mother would do: She crafts an Internet ad for Milly and secretly arranges the girl's dates. (This leads to yet another staple of the genre, the bad-first-date montage.)

Of all the men she meets in a chic hotel lobby bar, two would-be suitors emerge who are so vastly opposite, it's obvious whom we're meant to root for

from the start.

Jason (Tom Everett Scott) is a workaholic architect who likes red wine, dresses beautifully, drives a flashy sports car and speaks Italian.

As if we couldn't determine that he's Mr. Wrong from all that, he also lives in a cool, modern home high in the hills, the style of choice for all heartless film figures.

Johnny (Gabriel Macht), meanwhile, is a musician who happens to be playing in the bar during Daphne's date-o-rama and becomes intrigued about her daughter.

He's easygoing, wears vests and has tattoos and drives a beat-up, vintage ride. He also lives in a cozy little cottage along the canals in Venice, Calif.

Say no more!

Milly ends up meeting and dating them both, though she remains clueless that her mother knows both of these people,

because Daphne is lying to her under the guise of love.

The other sisters get involved, offering unsolicited advice, until ultimately all these women are screaming at each other or crying, or both. (In one scene, they also get screamed at by overzealous Korean masseuses in an especially distasteful stereotype.)

And sometimes they break into song at parties, which can be even more painful to watch.

Moore is far too lovely and talented for this; she's proved in movies like "Saved!" and "American Dreamz" that she has great timing and presence and possesses far more depth and bite than her pop-star history might suggest.

And Keaton? Here she's reduced to a cartoon character, and by now she should know better. Then again, after "Hanging Up," "Town & Country" and "The Family Stone" over the past few years, maybe not.

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