

## Case May Be Resettled

Commissioner's decision, reinstating the \$5 million settlement. To stave off another — and the accompanying legal — the parties have re-entered negotiations.

At the heart of the perennial dispute is the appraisal. In 2000, the county valued Alliant's property at \$238 million while the West Valley City valued it at \$134 million. In 1997, the county valued it at \$135 million.

The county ruled the \$5 million settlement enforceable contract, which the county negotiated in good faith. But the county points out that the deal dodges the question: What is Alliant's fair value?

The settlement "is not based on value," says Commissioner David Wilde. "We're just saying, 'Here's 5 million, now drop the litigation.'"

The county is still weighing an appeal of the settlement. In 2000, the County Council passed an order after a closed hearing earlier in 2000 to pursue another settlement.

Chairman David Wilde, an attorney, says he would rather cinch a deal now than face more costs and court time. "I've fought that settlements are better deals," he said. "It costs money to go to court."

The county wants any agreement to set a precedent for future assessments. "If we can reach a settlement, I'd like to avoid it," he said.

Nicponski, director of

governmental relations for Alliant, agrees. "Part of the discussion has been to look at establishing a baseline," he said.

However, Councilman Joe Hatch worries that a deal still might leave the county with questions about the true value of Alliant's assets.

Hatch proposes that the county and school district fork over the \$1.5 million established by the Tax Commission and then appeal the case to the Utah Supreme Court to decide which Alliant assessment is more accurate.

Another key participant in any settlement would be Granite School District, which already faces steep cuts from the Legislature.

Business Manager David Garrett says district officials want to end the legal tussle, but "we're not sure that's the long-term solution." If the district was forced to pay its part of the \$5 million settlement — nearly half — Garrett says the money probably would come from a tax hike of about \$10 on a \$100,000 home.

The Attorney General's Office, which would file any appeal on behalf of the Tax Commission, is not in a position to say if it will press further court action, said spokesman Paul Murphy. Attorney General Mark Shurtleff — who as a county commissioner in 1997 helped pen the initial settlement — is "walled off completely" from the case, Murphy said.

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## Drug Transaction Sentenced

Charges against a fourth man, Joshua Allen Nielson, 22, were dismissed because he came forward and named names, which prosecutors said "broke the case."

All four men were initially charged with first-degree felony murder in connection with the Sept. 7, 2001 homicide.

Facundo's father, Daniel Keyes, acknowledged that when the bullets started flying "it could have gone either way" — meaning one of the defendants could easily have been the one killed.

Keyes nevertheless called his son's death "a horrific loss," and asked 3rd District Judge Ann Boyden to hand down the maximum prison terms for LaPearle and Rigby.

Jeremy was "not a model citizen, but he was a good kid,"

Keyes said, adding that the victim left behind two children, ages 3 and 5.

LaPearle apologized to Facundo's parents, saying he, too, has two young sons.

"I hope you'll find a way to forgive me," LaPearle added.

Rigby, who also apologized, insisted: "We didn't plan to kill anybody. It was a spur-of-the-moment thing."

Prosecutor Katherine Bernards-Goodman said Rigby is most responsible for the homicide.

"If he had not set this up, nothing would have happened," she said.

She said Rigby has refused to name the occupants of the other car, who pushed Facundo's body into a gutter at 500 N. Grant St. (740 West), as they sped from the scene.

## Tablado Stays True To Roots of Flamenco

BY KAREN ANNE WEBB

SPECIAL TO THE TRIBUNE

"You have not listened [to] authentic flamenco if not in a juerga with a small group of friends, at midnight somewhere in the south of Spain, when there is nothing around

### REVIEW

but the voice, the guitar and the body of a dancer moving in the moonlight," proclaims the flamenco entry on the "All About Spain" Web page.

It wasn't in the south of Spain, but the program the Tablado Dance Company put on at Pop's Place Friday night was true to the art form's roots. Combining all three elements considered necessary to flamenco — it's not just the fancy footwork but also the music of the guitar and the sound of the human voice raised in song — Tablado transported the audience of revelers to another time, another place.

Flamenco is not so much a Spanish art form as an art form developed in one region of Spain, Andalusia, mainly by its Gypsy population.

Although the program moves to the Rose Wagner Performing Arts Center for two performances this weekend, flamenco is at its historical best when performed as it was at Pop's Place, in a cabaret setting.

Tablado does a beautiful job of integrating guitar (the flying fingers of Mariano Manzella) the human voice, the percussion of human hands clapping and the beating of the traditional cajon drum with the dancing. The troupe also makes an effort to stay in touch with the multiethnic feel of the region in which the art developed. The Muslim influence is felt in dances like "Haribo," a

### ■ If You Go

Tablado will appear on the stage of the Rose Wagner Performing Arts Center Studio Theatre on Friday and Saturday at 8 p.m. Tickets, available through ArtTix at 355-ARTS, are \$10 general admission and \$7 for students and seniors.

blend of the Muslim call to prayer and Sephardic klezmer music echo in the cadences of the songs presented by singer Joan Maymi.

For the traditional performance dance community, a part of the group's draw is the presence of co-founder Jim Moreno, Repertory Dance Theatre alum and progenitor of much of the local independent dance market. In one of the loveliest pieces on the bill, Moreno and co-founder Solange Gomes danced to a recording of music by Granados while integrating flamenco with modern dance movement and a little tango.

Gomes is a terrific exponent of the many faces of flamenco. Fluid one minute, tapping complex rhythms with perfect clarity the next, she wears the dance form like second skin.



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