

By the time Bloom moved there in 1986, the city had legalized the live-work spaces, and hundreds of artists had flocked to the area then known as the warehouse or lofts district.

"I get a feeling here I haven't gotten anywhere else. It may look desolate, but it's not. There's no place I'd rather be," Bloom said in the 1994 article.

A City Council resolution passed earlier this month recognized Bloom's community activism, which encompassed fighting to bring light-rail projects to downtown neighborhoods, advocating for affordable housing, organizing a well-regarded neighborhood watch program and leading downtown neighborhood councils.

The resolution also saluted him as a lifelong baseball fan and as a member of the Second City improv group "who raised the term 'grumpiness' to an art form."

Offstage, he was seen as equally cantankerous.

"He was a very gruff old man," said Edward Walker, a longtime friend who works at Bloom's store. "He could yell at you one moment, but the next he would be your friend. Still, if you needed something, he would be the first one there."

Bloom reveled in being a character, friends said, and in creating them.

In 1987, Bloom wrote and staged a production in a downtown parking lot that spoofed drive-in movies. Patrons were handed 2-D glasses—the wearer could see out of the left lens but not the right—and watched "Mayhem at the Mayfield Mall," a parody of sci-fi movies.

When the play was restaged in 1998, The Times reported, the Drive-In Drama lot on Imperial Street was thought to be the only venue where live theater could be enjoyed from the comfort of an automobile. Audience members honked to signal laughs or boos, and the national media tweaked L.A. for redefining "car culture."

A Bloom musical, "Showdown at Sonoratown: The Lady Who Stole Hollywood," satirized Los Angeles history when the play was performed in 1990 on Hewitt Street at Al's Bar, which turned into Al's National Theater on slow nights.

As an actor, Bloom appeared in plays such as "The Juke Box Never Plays the Songs You Want to Hear," a takeoff on "A Midsummer Night's Dream" in which the audience sat on stage and the action unfolded on the floor of Al's, said TK Nagano, Bloom's bookkeeper and friend.

Away from the stage, Bloom burnished his reputation as "the godfather" of the community of 1,500 by helping to spearhead a campaign that resulted in the city officially designating it in the 1990s as the arts district, Walker said.

Bloom also led the successful fight to keep the Los Angeles Unified School District from building a distribution warehouse in the neighborhood. In 2000, the Southern California Institute of Architecture moved into the area instead.

"Without Joel, we wouldn't have an arts district in its present form," Walker said. "It's kind of a Mayberry filled with bohemian artists. Everyone knows everybody, and everyone knows Joel."

The second of three children, Joel Alan Bloom was born May 30, 1948, in Chicago. His father worked for a paper company.

In 1969, he graduated from Pasadena Playhouse's school of theater arts.

During the Vietnam War, Bloom served in the Air Force, documenting the soldiers' daily life on film and from the air.

After leaving the service in 1974, he earned a degree in psychology from the University of Illinois, then joined Second City as a stage manager in Chicago.

In the late 1970s, he moved to Los Angeles along with Second City comedian George Wendt, with whom he roomed in Chicago.

Bloom bartended at Al's, joined Shakespeare Festival/LA as stage manager and put down roots in what would become the arts district.

"We've always been dismissed as that industrial area east of downtown," Bloom told The Times in 1997. "Well, we're more than that. There's a heart here. And a soul."

The corner of Traction Avenue and Hewitt Street came to be known as the heart of the community, the site of a scruffy general store where Bloom was known to greet customers by bellowing, "Whaddaya want?"

Bloom had been divorced since 1977. In addition to his son, Randy, of Azusa, he is survived by a brother, Michael; a sister, Lynn; and two grandchildren.

IN CELEBRATION OF THE SEWELL FAMILY REUNION

HON. CAROLYN C. KILPATRICK

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

Friday, August 3, 2007

Ms. KILPATRICK. Madam Speaker, giving honor and glory to God, who is the guide of my life, I rise today in honor, respect and celebration of family unity as I honor the unbreakable bond of the Sewell family. Natives of my home town of the 13th Congressional District of Michigan in Detroit, they personify what education, hard work, and faith can do.

On August 16–19, 2007 the Sewell family will celebrate years of family closeness at the Annual Sewell Family Reunion in Baltimore, Maryland. As family reunions are an intricate part of our personal histories, as well as our country's, I am proud to recognize and salute the Sewells on this important, joyous occasion.

For many American families, keeping intact can be quite a challenge. This is a particular challenge for African American families, who have to work twice as hard to ensure that families that have just come back together can indeed stay together. Add to this conundrum the fact that efficient technology has made it all too easy for loved ones to live over further distances and drift apart; that is why it is necessary to honor those families who take time to dedicate themselves to preserving family ties, the ties that bind. The Sewells started gathering together in 1980 and decided in 1999 to make their reunions annual. Family reunions have provided a special time to reinforce historic strengths and traditional values as the family renews and highlights dedication to each other.

Madam Speaker, I ask my colleagues to join with me in extending the best wishes of the entire U.S. Congress to all of the Sewell Family for a successful and heartwarming family reunion. We wish and hope that their event is educational, safe, and filled with love and spirituality. I am certain this year's reunion will be memorable. As Chairwoman of the Congressional Black Caucus, and as a Member of Congress, the CBC and Congress hope their dedication, love and commitment to one another will endure for generations to come. God bless.

INTRODUCTION OF "GLOBAL CLIMATE AND OZONE LAYER PROTECTION ACT OF 2007"

HON. HENRY A. WAXMAN

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Friday, August 3, 2007

Mr. WAXMAN. Madam Speaker, today, I am proud to introduce the Global Climate and Ozone Layer Protection Act of 2007. This bill represents the first significant strengthening of the domestic laws governing ozone depleting substances since the Clean Air Act Amendments of 1990. I'm pleased that this major step forward is supported by both industry and the environmental community.

In May, the Oversight Committee held a hearing on the connection between ozone layer depletion and global warming. These issues are linked because chlorofluorocarbons (CFCs) and hydrochlorofluorocarbons (HCFCs) are not only ozone depleting chemicals but very potent greenhouse gases, as well. Hydrofluorocarbons (HFCs), which are common substitutes for HCFCs, are also strong greenhouse gases.

The May hearing focused on the Montreal Protocol, the global environmental treaty that sets legally binding controls on the production and consumption of ozone depleting substances. The Committee learned that, because of the global warming impact of ozone depleting chemicals like CFCs, the Montreal Protocol has provided substantial benefits in mitigating global warming since it was negotiated in 1987. The witnesses explained that the Montreal Protocol will have reduced the total global warming impact from ozone depleting chemicals by about 50 percent in 2010. This reduction will have the effect of delaying these climate-related impacts by seven to twelve years. In other words, without the Montreal Protocol, the world would be about a decade further along the path to dangerous climate change.

The Parties to the Montreal Protocol will meet in September to commemorate the 20th anniversary of the treaty and to consider several proposals to strengthen it. This meeting provides an important opportunity to better protect the ozone layer and the climate. The provisions of this bill are intended to realize the full potential of this opportunity.

First, the bill includes a sense of Congress provision regarding the upcoming Montreal Protocol negotiations. It states the sense of Congress that the United States should negotiate with the other parties to the Montreal Protocol to maximize the ability of the Protocol to mitigate global warming impacts and to accelerate the phase out of HCFCs in developed and developing countries. Accelerating the phase-out of HCFCs has the potential to produce significant climate benefits at low cost. The phase-out of HCFC-22 and its HFC-23 byproduct alone would have a climate effect equivalent to eliminating nearly one billion tons of carbon dioxide emissions. This figure is equal to roughly half of the total emissions reductions required under the Kyoto Protocol. By fully funding the Montreal Protocol's Multilateral Fund, this accelerated phase-out of HCFCs can be achieved at a small fraction of the cost of achieving equivalent carbon dioxide emissions reductions.