

from marrying or living with their children. We want to change that, so starting next year there will also be bonuses for States that do the most to get poor children into two-parent homes, where we know they have the best chance of breaking the cycle of poverty.

Supporting hard-pressed working families and helping people to make the transition from welfare to work isn't just the right thing to do; it's also the smart thing. It encourages millions of people to take responsibility for their families, their future. In so doing, it expands opportunity and strengthens our economy and builds a healthier future for all of us.

Thanks for listening.

NOTE: The address was recorded at 7:15 p.m. on December 3 in the Oval Office at the White House for broadcast at 10:06 a.m. on December 4. In his remarks, the President referred to the Personal Responsibility and Work Opportunity Reconciliation Act of 1996, Public Law No. 104-193. The transcript was made available by the Office of the Press Secretary on December 3 but was embargoed for release until the broadcast.

Statement on the World Trade Organization Seattle Round

December 4, 1999

We made progress at the Seattle WTO trade meetings although significant differences remain. I remain optimistic that we can use the coming months to narrow our differences and launch a successful new round of global trade talks. A successful round will include bringing down barriers in agriculture, manufacturing, and services, keeping E-commerce tariff-free and ensuring that trade will lift living conditions for working people everywhere while protecting the environment. And, as I said in Seattle, a successful WTO must be more open and accessible to all citizens around the world.

I am determined to move forward on the path of free trade and economic growth while ensuring a human face is put on the global economy.

Statement on the Fire at the Worcester Cold Storage and Warehouse Company

December 4, 1999

Hillary and I were deeply saddened to learn of the tragedy that has struck the Worcester community. The six firefighters who are now missing and presumed dead valiantly put their lives on the line in the effort to save others and protect their city. Their courageous service reminds us all of the tremendous commitment and sacrifice made by the thousands of firefighters across America who risk their own lives every day to protect our communities. Our thoughts and prayers go out to these courageous firefighters, to their families, to the Worcester Fire Department, and the city of Worcester.

Remarks at the Kennedy Center Honors Reception

December 5, 1999

The President. Thank you very much. Thank you all, and welcome to the White House; to the wonderful array of artists who are in this room and members of the Cabinet and others who have come to be part of this happy evening.

We share this evening with honorees who have touched our lives and ennobled our Nation. Recently, Hillary and I went to Greece, and I had the opportunity early in the morning to go and visit the Parthenon, a magnificent, almost unbelievable architectural creation, given what had to be done to make it work and the materials and instruments that were available at the time. The Parthenon was the brainchild of the great statesman Pericles. Pericles said this to his soldiers in the Peloponnesian War: "We shall not be without witness. There are mighty monuments to our power which will make us the wonder of this and succeeding ages."

As the curtain falls on this remarkable century, at the dawn of a new millennium, it is fitting that we Americans should ask ourselves, what will be the monuments that we offer up to the gaze of succeeding ages? Today, we are blessed with unprecedented

prosperity and military might, but I believe it will be true of us, as it was Pericles' Athens, that the monuments of power that truly define, sustain us, and last throughout the ages are those that spring from the mind and the spirit.

Just as we remember the great philosophers and playwrights, the historians and architects of ancient Greece, so tonight Hillary and I are proud to welcome you here to pay tribute to these five remarkable artists and creators. They come from many places; their immense talents range over a wide creative landscape. In giving the world new ways to understand the human experience and celebrate the human spirit, they are all leaving their own enduring monuments for succeeding ages.

And now, to present them, four Americans and one Scotsman—whom tonight I declare an honorary American citizen. [Laughter] It seems appropriate to do on the 10th anniversary of the fall of the Berlin Wall. After all, we couldn't have won the cold war without you. [Laughter]

In 1940 Borge Rosenbaum of Copenhagen sought safe passage to America, just ahead of the Nazi advance. The United States consul, who had seen his comedy show, granted him a visa on one condition: He had to promise to continue his career in America. With just \$20 in his pocket, he arrived in the United States, changed his name, and began to learn English by watching gangster films. [Laughter]

Soon, Victor Borge landed himself a regular gig on Bing Crosby's radio show. Eventually, this led to the longest running one-man show in Broadway history and 40 years of travel across America, Europe, and Asia, perfecting the fine art of playing brilliant piano in the clumsiest possible way. [Laughter]

Who would ever have thought that one person could be both a virtuoso pianist and an ingenious comic, combining the two into one mischievous, uproarious show? Perhaps the common link between Victor Borge's music and his comedy is his uncanny gift for improvisation. Once, when a pesky fly would not leave him alone, he so skillfully incorporated the fly into his performance that all

the audience were absolutely sure he had trained it to cooperate. [Laughter]

At age 90, Victor Borge continues to share his gifts with the world, not only through comedy, piano, and conducting the world's major orchestras but also through the generous scholarship fund he created in gratitude to those who risked their lives to save Scandinavia's Jews. Tonight we are deeply grateful to one long-forgotten United States consul and to the "Great Dane" who has kept America rolling with laughter for so very many years.

Ladies and gentlemen, Victor Borge.

Mr. Borge. Who was that gentleman? [Laughter]

The President. You know, you ought to hang onto that thought; in about 14 months people will be asking that question for real. [Laughter]

Steven Spielberg once said there are only seven genuine movie stars in the entire world today. Of course, his list includes Sean Connery, one of the most charismatic and commanding actors ever to arch an eyebrow on the silver screen.

He rose from humble beginnings in working class Edinburgh. Even today, under the tux he wears better than any man alive, he still sports with pride a "Scotland Forever" tattoo on his arm. He left school at age 13, helped support his family as a concrete mixer, brick layer, sailor, steel bender, coffin polisher, and weight lifter. All jobs that prepared him for a lifetime of diverse and wonderful roles.

After making 007 the most famous character in the world, Sean Connery went on to broaden his reach with brilliant performances in movies such as "The Man Who Would Be King," "The Name of the Rose," "The Russia House," and "The Untouchables," for which he was hailed as another Olivier. Among his numerous honors, he's earned an Academy Award, a British Academy Fellowship, the French Legion of Honor, Edinburgh's prestigious Freedom of the City Award, and very important to me, a fairly low handicap on the golf course. [Laughter]

To this distinguished list, tonight we add Kennedy Center Honors, and we thank him

for four decades of unforgettable, masterful contributions to the world of film.

Ladies and gentlemen, Sean Connery.

On May 4, 1971, in a 16-minute solo of indescribable beauty and emotional force, Judith Jamison vaulted into the realm of legend. The solo was called, "Cry," and Alvin Ailey created it just for her. Rarely, if ever, had the artistry of choreographer and dancer come together in such an elemental, spiritual way. In the chronicle of her career, that night was just one in a long list of soaring triumphs for Judith Jamison.

After a childhood filled with patient and exacting study of dance, her big break came in 1964. "I taught a class of ordinary students," the famed choreographer Agnes de Mille reported. "But there was this one astonishing girl." Miss de Mille brought Judith Jamison to New York to perform with the American Ballet Theatre. A year later Alvin Ailey asked her to dance with his company. For the next 15 years, she premiered new roles, set new standards of excellence, and earned unprecedented global acclaim.

Her achievements as an Ailey dancer would be enough to earn Judith Jamison a place here tonight. But she has always sought new ways to stretch and extend herself and those around her. From the Ailey Company, she went on to star on Broadway, choreograph modern dance and opera, and found her own dance company.

In 1989 she returned to the Ailey Company to take over as artistic director and fulfill her mentor's dying wish. In this role, she has preserved Ailey's legacy while creating transcendent new works, cultivating a new generation of stars, bringing dance "back to the people," in her words, and I might add, greatly inspiring many of our daughters.

Tonight we thank her for a lifetime of breaking down barriers and forever lifting up the grace and beauty of American dance.

Ladies and gentlemen, Judith Jamison.

After 6 years in the Navy during World War II, a sailor named Jason Robards, Jr., used the GI bill to enroll in the American Academy of Dramatic Arts. He got some parts and drove a cab to support his family. Then, at the age of 33, he auditioned for the lead in "The Iceman Cometh," with the esteemed director Jose Quintero. From the

moment Robards began to read, the part simply belonged to him. As Quintero later remarked, "I came to see that Jason was the greatest young actor in the world."

Jason Robards' authority as an artist only grew with age. After his chilling performance in "Iceman," he starred in the Broadway premier of O'Neill's "Long Day's Journey Into Night," securing his standing as the finest interpreter of our finest playwright.

He went on to earn the highest honors on the world's great stages, including, of course, the Kennedy Center, where he presided at the groundbreaking and shined in the very first play the center produced. Of course, he has also enjoyed remarkable success as a screen actor and won back-to-back Academy Awards.

But performing under the stagelights of the theater, drawing us into the shadows and, occasionally, even into the sunshine, has always been his first love. He took possession of the American theater in 1956, and he has worked and reigned there, magnificent and vulnerable, ever since.

Ladies and gentlemen, Jason Robards, Jr.

When Stevie Wonder was a baby in inner-city Detroit, his mother dreamed of carrying her son to the Holy City of Jerusalem in hopes that he would gain his sight. What she could not yet know was that her child had already been profoundly blessed—blessed with prodigious, awe-inspiring inner vision, and musical talents that must have come from the Almighty Himself.

By the age of 8, Stevie was composing for piano and mastering the harmonica and drums. At age 13, he got the world clapping and stomping with his breakout single, "Fingertips Part 2." His very first record went gold. At the ripe old age of 18, he came out with his first album of greatest hits. [*Laughter*]

We all know Stevie's songs, and we all try to sing them. [*Laughter*] Even for those of us who sing off key, they're all in the "Key of Life." At times, his songs seem to be in the very air we breathe, always part of the sunshine of our lives.

Over these past 30 years, as he has composed and performed these songs, Stevie has also helped to make Dr. King's birthday into a national holiday, to tear down the walls of

apartheid, to alleviate hunger, to stem youth violence, and, in so many other ways, to compose the remaining passages of Dr. King's unfinished symphony. Along the way, I might add, he has also been a perfectly wonderful friend to Hillary and to me and to Vice President and Mrs. Gore, for which we are very grateful.

So tonight we honor the prodigy who became a prophet, for using his divine gifts to move the world to sing and to act.

Ladies and gentlemen, Mr. Stevie Wonder.

Well, there they are, ladies and gentlemen, Victor Borge, Sean Connery, Judith Jamison, Jason Robards, and Stevie Wonder. In them we find comic invention, rugged strength, towering grace, inner fire, and music that flows down like a mighty stream. Tonight the United States salutes them all.

God bless you, and God bless America. Thank you very much.

NOTE: The President spoke at 5:50 p.m. in the East Room at the White House. In his remarks, he referred to movie director/producer Steven Spielberg. The transcript released by the Office of the Press Secretary also included the remarks of the First Lady.

Remarks at the Presentation of the Eleanor Roosevelt Award for Human Rights

December 6, 1999

The President. Thank you very much, Belquis. Congressmen Gilman, Lewis, Jackson Lee; Reverend and Mrs. Jackson; Deputy Attorney General Holder; Harold Koh; Bob Seiple; Julia Taft; Hattie Babbitt; Bette Bao Lord, thank you for coming back.

School Shooting in Fort Gibson, Oklahoma

Ladies and gentlemen, before I begin, I need—because this is my only opportunity before the press today just to say a brief word about this school shooting this morning in Fort Gibson, Oklahoma. The Federal Bureau of Investigation and the Bureau of Alcohol, Tobacco, and Firearms are on the scene now working with the local authorities. I expect to get a detailed briefing shortly. Meanwhile,

our prayers are with each of the children and their families, and the entire Fort Gibson community is—right now there are no fatalities, only people who are wounded, and we hope and pray it will stay that way.

Eleanor Roosevelt Award for Human Rights

It occurs to me that at some point tonight someone will be doing what some of us—Hillary says it's mostly a male thing—somebody will be channel-surfing tonight. [*Laughter*] And they will just come upon Belquis speaking. And they may stop and listen, or they may not. They may know what the Taliban is, or they may not. But I wonder if even someone who hears her will recognize that in nearly half the world today—in spite of the fact that for the first time in history more than half the people of the world live under governments of their own choosing—in nearly half the world, doing what Belquis just did, simply standing up and speaking freely, could get her arrested, jailed, beaten, even tortured. That's why we're here today.

I wonder if someone who just happened along her remarks tonight would understand that until people like Eleanor Roosevelt came along, the rest of the world didn't even recognize that the right to speak out is more than something enshrined in the American Constitution. It is truly an international human right.

Sometimes we forget how long it took the world to agree on a common definition, a universal declaration of what freedom actually means. Half a century ago the Universal Declaration on Human Rights said it in very simple words: "All human beings are free and equal in dignity and human rights. All have the right to life, liberty, and security. All are endowed with reason and conscience. All have the right to a standard of living adequate to health and well-being."

The real genius of the Declaration of Human Rights is that it affirmed that basic human rights are not cultural, but universal; that what a country does to people within its own borders is not its business alone, but the business of all of us. We in the United States know how hard it is to achieve the aspirations of that declaration. We've been living with it since our Founders, and living