up in an unconventional Beauty-and-the-Beast attraction with a bizarre creature played winningly by Ryder's then-fiancé, Johnny Depp. While the film certainly was the most auspicious outing of her career up to that point, the fact remained that Ryder was fed up with playing a teenager, forever poised tremulously on the cusp of maturity.

Independent film maker Jim Jarmusch helped bridge the generation gap somewhat by writing a special part for Ryder in his anthology Night on Earth, in which she played an L.A. cabbie who dreams of becoming a mechanic. On the maturity scale, the film was a baby step, to be sure. Ryder would have made a far greater stride in Francis Ford Coppola's The Godfather, Part III, but she was forced to withdraw from the production due to a respiratory infection brought on by exhaustion: her departure from the project led to a particularly unfortunate casting choice of the director's daughter Sofia, an inexperienced and ultimately inept substitute.

Luckily, Ryder and Coppola's dealings were far from completed. After signing with Creative Artists Agency, where she had the foresight to reserve the right to review all scripts submitted to the agency, Ryder latched onto a promising screenplay based on Bram Stoker's novel Dracula. She approached Coppola with the script, and the rest is movie history. Coppola's decadent and erotic Bram Stoker's Dracula provided Ryder with the break she had been looking for: finally, for the first time in her career, she was playing a mature woman, and what's more, the woman in question was the object of the immortal count's blood-soaked desire.

Ryder also managed a fairly convincing British accent (the same could not be said for co-star Keanu Reeves), but not everyone was convinced that she pulled the role off. If critics were divided on the ultimate effectiveness of Ryder's performance in the film, they were in absolute agreement over her Oscar-nominated supporting turn as May Welland in The Age of Innocence, a film adapted from Edith Wharton's merciless portrait of 19th-century New York aristocracy.

In 1994, Ryder stepped out of her crinolines to achieve iconic status as the quintessential Gen-Xer in Reality Bites, held her own in a cream-of-the-crop cast in the butchered adaptation of Isabel Allende's The House of the Spirits, and then capped off the year with an Oscar-nominated (this time in the Best Actress contest) performance as Jo March in Little Women. Ryder dedicated the latter film to Polly Klaas, a young girl from Ryder's hometown who was kidnapped and brutally murdered in 1993. (At the time of the crime, Ryder put up a $20,000 reward for informa-tion leading to the child's attacker, and she continues to be a strong supporter of the Polly Klaas Foundation.)

With the delicate, ethereal beauty of a consumptive heroine of yore, and an impressive range, Ryder has already proven herself to be one of the most luminous and successful interpreters of the 19th century. But considering her card-carrying Generation-X status, her well-publicized love history (which includes steamy chapters titled "Johnny Depp," "Christian Slater," "Daniel Day-Lewis," "David Pirner," "David Duchovny," "David Pirner, Part II," and "Matt Damon"), and her equal virtuosity at playing latter-day leads (as evidenced in 1995's How To Make an American Quilt), Ryder is undoubtedly very present in the present. In 1996, she rounded out the star-studded cast of Al Pacino's Looking for Richard, playing Lady Anne in Al Pacino's documentary about performing William Shakespeare's Richard III; and she reunited with her Age of Innocence co-star and ex-flame Daniel Day-Lewis in an adaptation of Arthur Miller's The Crucible.

Ryder next tested the limits of time, space, and believability, with Alien Resurrection, in which she aids Sigourney Weaver's reanimated Ripley in battling aliens, and 1998 brought a role as an irresponsible actress in Woody Allen's Celebrity and another high-profile romance, in the person of Matt Damon. James Mangold's 1999 adaptation of the Susanna Kaysen novel Girl, Interrupted earned Ryder both a headlining role and an executive producer credit.

Linus: An Inspiring Story-3

By Ragib Hasan

C. Confrontation & Development

Linus Torvalds during his student years: Soon Linus faced some confrontation from none other than Andrew Tanenbaum, the great teacher who wrote MINIX. In a post to Linus, Tanenbaum commented: " I still maintain the point that designing a monolithic kernel in 1991 is a fundamental error. Be thankful you are not my student. You would not get a high grade for such a design." (Andrew Tanenbaum to Linus Torvalds)

Linus later admitted that it was the worst point of his development of Linux. Tanenbaum was certainly the famous professor, and anything he said certainly mattered. But he was wrong with Linux, for Linus was one stubborn guy who won't admit defeat. Tanenbaum also remarked that: "Linux is obsolete".

Now was the turn for the new Linux generation. Backed by the strong Linux community, Linus gave a reply to Tanenbaum which seems to be most fitting: Your job is being a professor and researcher: That's one hell of a good excuse for some of the brain-damages of minix. (Linus Torvalds to Andrew Tanenbaum)

And work went on. Soon more than a hundred people joined the Linux camp. Then thousands. Then hundreds of thousands. This was no longer a hackers toy. Powered by a plethora of programs from the GNU project, Linux was ready for the actual showdown. Linux was licensed under GNU General Public License, thus ensuring that the source codes will be free for all to copy, study and to change. Students and computer programmers grabbed it.

Soon, commercial vendors moved in. Linux itself was, and is free. What the vendors did was to compile up various software and gather them in a distributable format, more like the other operating systems with which people were more familiar. Red Hat , Caldera, Debian, and some other companies gained substantial amount of response from the users worldwide. With the new Graphical User Interfaces (like X-windows, KDE) the Linux distributions became very popular.

Meanwhile, there were amazing things happening with Linux. Engineers have tweaked Linux to run 3Com's handheld PalmPilot computer. Red Hat Software's version of Linux won the 1996 award for best desktop computer operating system from trade magazine InfoWorld. In April that year researchers at Los Alamos National Laboratory used Linux to run 68 PCs as a single parallel processing machine to simulate atomic shock waves. The do-it-yourself supercomputer cost only $152,000, including labor (connecting the 68 PCs with cables)-about one tenth the price of a comparable commercial machine. It reached a peak speed of 19 billion calculations per second, making it the 315th most powerful supercomputer in the world. Three months later it still didn't have to be rebooted.

The best thing about Linux today is the fanatic following it commands. Whenever a new piece of hardware is out, Linux kernel is tweaked to take advantage of it. For example, within weeks after the introduction of Intel Xeon® Microprocessor, Linux kernel was tweaked and was ready for it. It has also been adapted for use in Alpha, Mac, PowerPC, and even for palmtops, a feat which is hardly matched by any other operating system. And it continues its journey into the new millenium, with the same enthusiasm that started one fine day back in 1991.

As for Linus, he remains a simple man. Unlike Bill Gates, he is not a billionaire. Having completed studies, he moved to USA and landed a job at Transmeta Corporation. Recently married, he is the proud father of a girl, Patricia Amanda Torvalds. But he remains as the world's most favorite and most famous programmer to this date. Revered by Computer communities worldwide, Linus is by far the most popular programmer on this planet. He deserves it.

Patricia Amanda Torvalds

Some Linux Cookies

Here are some famous words by Linus himself.

"If you want to travel around the world and be invited to speak at a lot of different places, just write a Unix operating system."

Other than the fact Linux has a cool name, could someone explain why I should use Linux over BSD?

No. That's it. The cool name, that is. We worked very hard on creating a name that would appeal to the majority of people, and it certainly paid off: thousands of people are using Linux just to be able to say "OS/2? Hah. I've got Linux. What a cool name". 386BSD made the mistake of putting a lot of numbers and weird abbreviations into the name, and is scaring away a lot of people just because it sounds too technical.

The day people think linux would be better served by somebody else, I'll "abdicate". I don't think that it's something people have to worry about right now - I don't see it happening in the near future. I enjoy doing Linux,

even though it does mean some work, and I haven't gotten any complaints (some almost timid reminders about a patch I have forgotten or ignored, but nothing negative so far).

Don't take the above to mean that I'll stop the day somebody complains: I'm thick-skinned (Lasu, who is reading this over my shoulder commented that "thick-HEADED is closer to the truth") enough to take some abuse.

If I weren't, I'd have stopped developing linux the day ast ridiculed me on c.o minix. What I mean is just that while linux has been my baby so far, I don't want to stand in the way if people want to make something better of it (*).

(*) Hey, maybe I could apply for a saint-hood from the Pope. Does somebody know what his email-address is? I'm so nice it makes you puke.

When you say "I wrote a program that crashed Windows", people just stare at you blankly and say "Hey, I got those with the system, "for free"".

Limp Bizkit Talks About New Album

There are plenty of agendas attached to Limp Bizkit's free, Napster-sponsored "Back to Basics" club tour this summer. The group wants to give something back to its fans, and it wants to make a stand on the role of the Internet in the music industry's New World Order. But the quintet whose 1999 release, Significant Other, sold more than 6 million copies hasn't lost sight of the fact that the road show is also an excellent way to spread the word about its next album, Chocolate Starfish and the Hot Dog Flavored Water, due this fall.

"It's done, except for interludes, a little icing on the cake here and there," guitarist Wes Borland said after the opening night of "Back to Basics" at Detroit's State Theatre.

"All of the vocals are done," added drummer John Otto. "All the music's done. There's some stuff that we're working to just put between things. But other than that, the songs are done. It's just a matter of making sure the mixes are right, and making sure that everything is right."

Limp Bizkit has started its shows with one new song, the pounding "Hot Dog Flavored Water." What does the rest of the album sound like? "It's pretty heavy," reports Otto. "It's us with different edges. There's a lot of really good melody, and everything is pretty catchy. There are all kinds of different hooks going on within the music. You could listen to the music by itself; once the vocals get over it, it takes it up to that enormous, killer, human level."

Borland, meanwhile, calls the new disc "kind of a combination" of Significant Other and its predecessor, Three Dollar Bill, Y'all. "It's not [just] more palatable for friendly radio play," he says. "It has the heaviness of Three Dollar Bill, but [it's] more mature and focused, in a better way."

And while there's bound to be pressure to follow up the success of Significant Other, the group says it tried to keep that out of mind while working on the new songs.

"I was kind of concerned, like, 'Ooh, what are people gonna think?'" Otto admits. "You do go through that. But right now, I don't really care. We worked hard, and I'm happy with the work we've done with it." Gary Graff, Wall Of Sound