



# Cancer Research

AN OFFICIAL JOURNAL OF THE AMERICAN ASSOCIATION FOR CANCER RESEARCH



December 15, 1996  
Volume 56 • Number 24  
PP. 5533-5785  
ISSN 0008-5472 • CNREA 8

AACR SPECIAL CONFERENCE IN CANCER RESEARCH

# Basic and Clinical Aspects of Breast Cancer



March 7-12, 1997

The Keystone Resort, Keystone, Colorado

## CONFERENCE CHAIRPERSONS

**J. Carl Barrett** / Research Triangle Park, NC  
**Karen S.H. Antman** / New York, NY  
**Mary-Claire King** / Seattle, WA

## SCIENTIFIC PROGRAM

### Keynote Addresses

**Mary-Claire King** / Seattle, WA  
**Karen S.H. Antman** / New York, NY

### Basic Biology of the Breast

**José Russo** / Philadelphia, PA  
**Marc E. Lippman** / Washington, D.C.  
**C. Kent Osborne** / San Antonio, TX

### Molecular and Cellular Aspects of Breast Cancer

**Jerry W. Shay** / Dallas, TX  
**Mina J. Bissell** / Berkeley, CA  
**Martha R. Stampfer** / Berkeley, CA

### Genetic Predisposition to Breast Cancer

**David E. Goldgar** / Lyon, France  
**P. Andrew Futreal** / Durham, NC

### Mechanisms of Hormone Action

**V. Craig Jordan** / Chicago, IL  
**Myles A. Brown** / Boston, MA  
**Kenneth S. Korach** / Research Triangle Park, NC

### BRCA1 and BRCA2 Function/Biochemistry

**Roy A. Jensen** / Nashville, TN  
**Wen-Hwa Lee** / San Antonio, TX  
**David M. Livingston** / Boston, MA  
**Frank J. Calzone** / Thousand Oaks, CA

### Experimental Models of Breast Cancer

**Tak W. Mak** / Toronto, Ontario, Canada  
**Roger W. Wiseman** / Research Triangle Park, NC  
**Michael N. Gould** / Madison, WI

### Epidemiology of Breast Cancer

**Walter C. Willett** / Boston, MA  
**Maureen Henderson** / Seattle, WA  
**Malcolm C. Pike** / Los Angeles, CA  
**Mary S. Wolff** / New York, NY

### Clinical Aspects of Breast Cancer

**Judy E. Garber** / Boston, MA  
**Jeffrey T. Holt** / Nashville, TN  
**M. John Kennedy** / Baltimore, MD

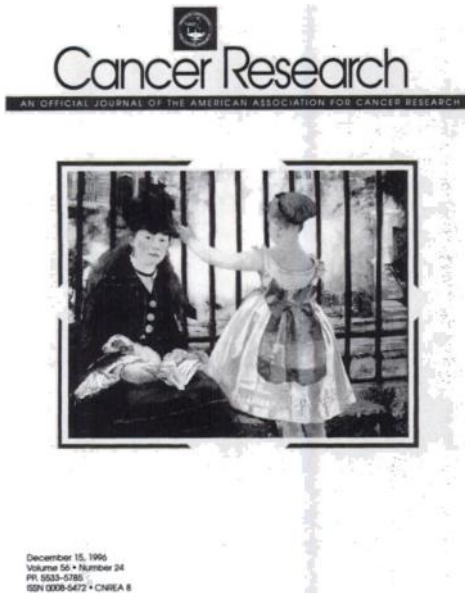
*Applicants are encouraged to submit abstracts  
for poster presentation.*

**Application deadline: January 3, 1997**

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### Information and Application Forms

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Featured on this issue's cover is the Edouard Manet painting "*Gare St.-Lazare (Le Chemin de Fer)*."<sup>1</sup> The picture relates to the article in this issue by Kurt W. Kohn, entitled "Beyond DNA Cross-Linking: History and Prospects of DNA-targeted Cancer Treatment (*Cancer Res.*, 56: 5533–5546, 1996)," which is based on the Bruce F. Cain Memorial Award Lecture he presented at the Annual Meeting of the American Association for Cancer Research in Washington, D.C., on April 24, 1996.

<sup>1</sup> *Gare Saint-Lazare*, by Edouard Manet. Gift of Horace Havemeyer in memory of his mother, Louise W. Havemeyer, ©1996 Board of Trustees, National Gallery of Art, Washington, D.C., 1873, oil on canvas.

In a Postscript to his article, Dr. Kohn explains that the idea to show a slide of this painting at the end of his Cain Award Lecture came from a Sunday afternoon lecture he had attended at the National Gallery of Art in Washington, D.C. The lecture, entitled "The Mystery behind the Steam in Manet's *Gare St.-Lazare*," was presented on March 3, 1996, by the art historian Juliet Wilson-Bareau, who suggested from comparisons with other Manet paintings that the steam could represent the vapors of war. Ms. Wilson-Bareau's careful investigation of the site where the picture was painted revealed that the steam was generated by locomotives passing below to and from the Paris railway station located immediately to the right of the scene in the picture. The young girl in the blue and white dress who gazes through the steam toward the windows of Manet's studio, which can be made out in the upper left corner of the painting, is suggested to represent the figure of hope looking to a better world beyond the vapors of war. The girl's extended left arm conforms to an art historical symbol of hope. The woman seated facing the viewer frequently modeled for Manet's pictures in his studio, the windows of which are depicted behind her. Manet's studio thus unites the two figures whose relationship to each other was otherwise enigmatic.

In his article, Dr. Kohn reviews the history of cancer chemotherapy from early clues derived from the tragedies of poison gas during the World Wars to the new hope engendered by the power of modern molecular biology. He views the painting as a metaphor for the era of cancer chemotherapy, which arose "out of the gases of war, [and] now, as the mists of ignorance clear at last, [may lead to] better therapy through basic science."

A transparency of the painting was provided by the National Gallery of Art, whose permission to use the picture is gratefully acknowledged.