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The major event of the period from 1958 to 1960 is the homage the city of Ostende made to the dramaturge on July 16, 1960 at the Casino-Kursaal, followed by the representation of the Ostende masks and by a documentary exposition in the house of James Ensor. Ghelderode wrote to most directors who had made or will make his portrait (Jean-Jacques Gaillard, Jacques Boonen, Louis Henno, Marcel Stobbaerts, and Robert Vanheste). After the grand July 16<sup>th</sup> celebration, he addresses numerous letters to all of the people who had played a role in the realization of this homage: Jean Stevo, Jan Boon, Samuel Draper (who recently founded in New York The American Friends of Michel de Ghelderode Association), Jean Ray became one of his best friends. After 1958, his plays are hardly ever played in Paris, but he begins to conquer the United States. The rivalry with George Hauger, his English translator who enjoyed an exclusive privilege, and the men of American theater, who desired to publish and to represent the American adaptations, did much harm to de Ghelderode's health and to the international influence of his plays.