

Two Left Shoes

Thomas F. Heston

In retrospect, it's not surprising that I experienced homelessness during one winter as a college student. The winter of 1983 in Seattle was typical: cold, cloudy, and wet. Peanut butter was my primary food. I had a small camping stove for coffee but lacked any other means of heat. Gasworks Park was my main source of drinking water.

But my story is not unusual; it is regrettably far too common. After all, on any single night in the U.S., about 1 in 500 individuals, representing a diverse cross-section of the population, find themselves without housing (1). Among college students, estimates indicate that about 5% to 10% will experience homelessness at some point during their academic journey (2,3). Although many temporary couch surf with friends, a significant proportion, like myself, end up sleeping outdoors or urban camping (4).

Globally, hundreds of millions of people have inadequate shelter every night. The hard reality is that individuals of all ages and backgrounds, including children, students, adults, and seniors, have either already confronted or will confront housing insecurity and homelessness.

The primary factor leading to my experience of homelessness was quite straightforward: not enough money. While it is true that many people become homeless as a consequence of alcoholism, drug addiction or mental health challenges (5), housing costs and simple economics are also primary contributors to homelessness (6). For those teetering on the brink of economic instability, even a minor financial setback can precipitate homelessness. And the emotional turmoil, isolation, anxiety, and harsh realities of life on the street can be the cause of drug addiction and mental health challenges. When an individual is unexpectedly thrust into homelessness, their mental and emotional well-being can suffer significantly. Their whole world becomes chaotic, filled with uncertainty. And that's what happened to me.

At first, however, I had this unexplained confidence, unaware of the harsh realities ahead. I thought it was no big deal because I had a plan. I would save up my money, get a

better job, and then get back on my feet in just a few months. I was sure of it.

Two Left Shoes

*He's got two left shoes and dirty feet.
He's got nothing to lose, he can't make ends meet.
He's always down and out, cause he ain't got no luck.
He'll never get ahead, cause he can't make a buck.*

*But he says I'm alright, just need a small correction,
I'm gonna be okay, just need some redirection.
I'm alright. I got the silent connection.
It's gonna be okay.*

*He's got holes in his shoes, feet always wet.
Wanting to make a change, but it's not happening yet.
Lying down on the ground, but always getting back up.
Forever pushed around, but he thinks - so what.*

*And he says I'm alright, just need a small correction,
I'm gonna be okay, just need some redirection.
I'm alright. I got the silent connection.
Silent connection.*

*And he says I don't know where I'm going, but I'm gonna be okay.
Oh, I don't know what's gonna happen, but it's gonna shine today.
And he says I'm alright, with the silent connection.
I'm gonna be okay.*

*He's got two left shoes and nothing to lose, but he will find his way.
He's down on his luck, can't make a buck, but it will shine today.*

But with time, winter can grind anyone down, especially when combined with the never-ending rain. Cold and wet isn't a great combination for the body or spirit. Regardless of the weather, depression rates are approximately 10 times greater in the homeless compared to the nonhomeless population (7). My initial optimism started to wane from the toll of constant pressure, sleepless nights, and the ever-present uncertainty. The wet clothes would never quite dry out, and the shoes were always a little damp. That early spark of adventure soon died from the constant Seattle downpour. I thought I had nothing left to lose, but I didn't realize just how deep the darkness could penetrate.

Searching

*The cold seeps through my soul.
Cracked lips hunger for meals I can't afford.
Faded memories and fragments of joy
Can't shelter me anymore.*

*Aimless and adrift, there's a pain in my heart.
Why was I so easy to discard, when times got hard?
With no shoulder to lean on, and no one to blame.
It's as if, inside, nothing remains.*

*So I keep searching, for my home.
I don't understand why I feel so down and alone.
So I keep looking, to find someone
Who can help me get better, and give me some love.*

*Walking on, trying to change my story.
There must be something out there other than fear.*

*Then comes darkness, filling the streets.
Cold pierces deep, and the rain hides my weeping.
No haven in sight, no rest for my feet.*

*So I keep searching, for my home.
I just don't know what happened, but now I'm alone.
So I keep wondering, if there will be someone
To help me in from the cold and give me some love.*

*Restless all through the night.
No room by the fire, no rest for my weary head.
Then, a voice offered me this escape,
Said it would make everything go easy.
So I did.*

*But I keep searching.
And keep wandering.
It's so confusing.
So I keep moving.*

*Day after day, no hope in sight.
A misdirection, then lost.
Better to stay up all night.*

*So I drift along, aimless through the street.
I can't see what's ahead.
It's just a sea of concrete.*

*Shivering in darkness, I hide.
I've no place to go, no end in my sights.
Won't someone just please hold me tight,
And give me peace for at least tonight.
But I'm still alone.*

*So I keep searching.
And keep wandering.
It's so confusing.
So I keep moving.*

*Searching and wandering, then moving on.
Something is waiting, I know it won't be long.*

As the winter wore on, living alone created this overwhelming isolation. In 1983, there were no cell phones, and only buildings had landlines. There was no email, no instant messaging, and no social media. So my days became filled with aimless walks on the avenue, and I would look endlessly at all the people walking down the street. Nearly all people avoided my gaze, leaving me with this overwhelming sense of rejection (8). But occasionally, a connection would trigger a sudden glimmer of light. Their unexpected smile, a spark of light in their eyes, or just a simple nod would give me hope. That one person who can see through the hardened shell you've built up can make all the difference.

Those fragments of kindness cut through the layers of defenses I had forged. They reminded me that we all have value; we all belong. We all have the power to affirm the intrinsic humanity in others and uplift a fragile soul, if only for a moment, by truly seeing them. Beneath the drab monochrome mask lies an infinite spectrum of stories hidden in cemented avenues of isolation. There's great value in a friendly face.

A Friendly Face

*Trudging slowly through the crowd
Head down and unseen.
Passing by oblivious
Nobody noticing.*

*Then, a glance with a smile
and eyes full of light.
Breaking through the maze
Came their friendly gaze.*

*A flash of connection
and then it's gone.
Brief recognitions before moving on.
But my heart remembers.*

*Wandering through the crowd
Those few stand out.
They can see, and we connect.
The moments never-ending.*

*The masses come and go
In endless waves of motion.
Still, there are more than a few
That I wish I knew:*

*A friendly face.
The kind heart.
Warm laughter.
Unexpected beauty.*

*They have an inner fire
That warms the soul.
They will be there for me.
They will not be forgotten.*

*Sunshine fills the darkest places.
Moonshine, twilight, sparkles of connection.
All inspire me, restore faith,
and lift my spirits.*

*For them, I will give more.
I will pay it forward and
Be better than before.*

Through the Cold Weather

*Deep inside
My spirit reignites
A calling I can't deny.*

*I'm gonna figure this out,
It's time to be bold and strong
Today, I'll break through the night.*

*I gotta do better, gotta be better. Just better.
Gotta make my way, gonna find my strength, and do better.*

After the stormy night, comes your morning light.

*You helped me find strength in my hardest fight
And it came from somewhere deep inside.*

*So I'm gonna do better, I'm gonna be better. Just better.
I'll make it through the coldest weather. And do better.*

*I still have it inside, so I'll make things right.
Just wait, you'll see- I have the strength in me.
And it's time I set it free.*

*Back to you.
Gonna make my way back to you.
It's been inside, and now I see the truth.
Gonna find my way back to you.*

*He's got two left shoes,
nothing left to lose
but he will be okay.
He's down on his luck,
but he'll get back up,
and it will shine today.*

So that's my story - not so much a tale of personal hardship but a glimpse into the crushing burdens and invisible wounds too many people in our community must endure. I was one of the lucky ones. After taking time off to work and get my finances in order, I returned to school, finished my degree, and answered my calling. But the story does not end there. Our experiences reverberate throughout our lives, as this one did in mine.

To this day, I remember that as a medical student in the late 1980s, it was still common in the hospital to hear someone say, "the ankle fracture in room #9" or "the abdominal pain in room #21." These doctors and nurses were caring individuals, yet

something fundamental got lost when referring to patients by their diagnosis. Thankfully, medical professionals continually engage in research, and science confirmed what we all know to be true: there is real value in calling patients by their names (9). So, at St. Louis University, we were taught to refer to patients by name and recognize them as individuals, not their medical diagnoses. Similarly, those who will be without a home tonight are our neighbors and our friends, first and foremost. They are vital members of our community. Our common humanity demands that we recognize them by name, see them as individuals, and acknowledge their importance in our lives.

While I was homeless, disheveled, cold, and ragged-looking, several people gave up on me. They gave me a label and walked away. But more than a few remained rock solid, true friends. They never doubted. With their courage, I found my courage. With their confidence, I found my strength. To them, I wasn't a diagnosis; I was "Tom."

These small gestures of warmth and care - the friendly face, the listening ear, the door kept open - kindle embers of resilience where resignation reigns. With kindness and compassion, we can help others find their strength and reawaken their courage. If there is one thing I've learned, it's that it takes a strong person to weather the challenges of homelessness. They deserve our respect, our love, and our kindness.



Full of Love and Full of Hope

*Full of love and full of hope
with kindness and compassion.*

*Doing what we can and must
To build a strong foundation.*

Hope and love are just the start.

The onset of the journey.

Courage and strength can be hard

The path is never-ending.

Our commitment to action

Is an expression of love.

Boldness strengthens our passion.

Simple acts can be enough.

When we're working together

The bridges shrink the divide.

Small actions become boulders.

Shelters from the cold outside.

More power can be harnessed.

Their names we can remember.

Love, kindness, strength, and boldness.

We can and will do better.

Supplemental Sheet Music

1. Two Left Shoes
2. Searching
3. Through the Cold Weather

Performance Notes

This essay is meant to be performed by reading aloud the narration, singing the songs, and saying the poems in sequence as presented.

Acknowledgment

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Two Left Shoes



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Two Left Shoes

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Andante (♩ = 80)

Piano

I Fm -
J Fm -

B D F

3

m - D

5

m - r D D - D F

7

3

Musical score for measures 7-8. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a triplet of eighth notes (G4, A4, B4) in measure 7, followed by a quarter note (C5) and a half note (D5) in measure 8. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Measure 7 has a chord of D4 and F4, while measure 8 has a chord of D4 and A4. The lyrics 'm - k' are under measure 7, and 'D' is under measure 8.

9

Musical score for measures 9-11. The vocal line begins in measure 9 with a quarter note (G4) and a half note (D5), followed by a quarter rest in measure 10. In measure 11, it has a quarter note (G4), a quarter note (A4), and a half note (D5). The piano accompaniment continues with the eighth-note bass line and chords. Measure 9 has a D4-F4 chord, measure 10 has a D4 chord, and measure 11 has a D4-A4 chord. The lyrics 'n -' are under measure 9, 'D' is under measure 10, and 'D D D n - D u D' are under measure 11.

12

Musical score for measures 12-13. The vocal line starts in measure 12 with a quarter note (F4), a quarter note (D4), and a half note (D4), followed by a quarter rest in measure 13. In measure 13, it has a quarter note (G4), a quarter note (A4), and a half note (D5). The piano accompaniment continues with the eighth-note bass line and chords. Measure 12 has a D4-F4 chord, and measure 13 has a D4-A4 chord. The lyrics 'F' are under measure 12, and 'D D n - D' are under measure 13.

14

Musical score for measures 14-16. The vocal line (top staff) contains the lyrics: n D D D D — D D D D. The piano accompaniment (bottom staff) features chords and moving lines in both hands.

17

Musical score for measures 17-19. Measure 17 includes a first ending bracket labeled "1." and a second ending bracket labeled "2.". The vocal line (top staff) has a rest in measure 17 and a melodic phrase in measure 19. The piano accompaniment (bottom staff) continues with chords and moving lines.

20

Musical score for measures 20-21. The vocal line (top staff) contains the lyrics: n - n- D — - D D — u B. The piano accompaniment (bottom staff) features chords and moving lines in both hands.

22

Musical score for measures 22-23. The system consists of a vocal line and a piano accompaniment. The vocal line for measure 22 contains the lyrics "n - n D _ - D D _ _". The piano accompaniment for measure 22 features a bass line with a half note G2 and a whole note F#2. Measure 23 shows a continuation of the piano accompaniment with a half note G2 and a whole note F#2.

24

Musical score for measures 24-25. The system consists of a vocal line and a piano accompaniment. The vocal line for measure 24 contains the lyrics "n D _ _". The piano accompaniment for measure 24 features a bass line with a half note G2 and a whole note F#2. Measure 25 shows a continuation of the piano accompaniment with a half note G2 and a whole note F#2.

26

Musical score for measures 26-27. The system consists of a vocal line and a piano accompaniment. The vocal line for measure 26 contains the lyrics "n _ - _ _ D m -". The piano accompaniment for measure 26 features a bass line with a half note G2 and a whole note F#2. Measure 27 shows a continuation of the piano accompaniment with a half note G2 and a whole note F#2.

28

Musical score for measures 28-29. The system consists of a vocal line and a piano accompaniment. The vocal line (top staff) contains notes with stems and beams, and a measure rest labeled 'm -'. The piano accompaniment (bottom staff) features a grand staff with a piano (p) dynamic marking and a fermata over a chord in the left hand.

30

Musical score for measures 30-31. The system consists of a vocal line and a piano accompaniment. The vocal line (top staff) contains notes with stems and beams, and a measure rest labeled 'F'. The piano accompaniment (bottom staff) features a grand staff with a piano (p) dynamic marking, a fermata over a chord in the left hand, and a *rit.* (ritardando) marking. The system concludes with a double bar line.

Searching

Thomas F Heston

Voice

spoken

The cold seeps through my soul. Cracked lips hunger for meals I can't afford. Faded memories and

Piano

ad. lib. random atonal chaotic chords +/- arpeggio, not attached to any specific word

fragments of joy can't shelter me anymore. Aimless and adrift, there's a pain in my heart. Why was I so

easy to discard, when times got hard? With no shoulder to lean on, and no one to blame. It's as if, inside,

nothing remains. So I keep searching, for my home, I don't understand why I feel so down and alone. So I keep

looking, to find someone who can help me get better, and give me some love. Walking on, trying to change my

story. There must be something out there other than fear. Then comes darkness, filling the streets. Cold pierces

deep, and the rain hides my weeping. No haven in sight, not rest for my feet.

Andante

The musical score is written for a single melodic line on a five-line staff. It begins with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Andante'. The lyrics are written below the staff, with some words split across lines. The score includes various musical notations such as notes, rests, and slurs. The first system shows the beginning of the piece with lyrics 'n' and 'n -'. The second system continues with lyrics 'n- F n'. The third system has lyrics 'F y F t'. The fourth system has lyrics 'B F'. The score includes various musical notations such as notes, rests, and slurs.

rall.

F n F

fermata breve a tempo

g n F

n- F n F

i B

F g F n B

This musical score is written for a piano and voice. It consists of six systems of staves. The piano part is on the bottom staff of each system, and the voice part is on the top staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The lyrics are written below the voice staff.

rall. *fermata breve* *a tempo*

n - - n-

n F n B

B F

g n g n

F n- F

The first system of musical notation consists of two staves. The upper staff features a melodic line with a half note, a quarter note, and a half note, followed by a quarter rest and a half note. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. A fermata is placed over the first measure of the upper staff. Below the staves, the letters 'n' and 'F' are positioned under the first and second measures respectively, and 'B' is under the final measure.

The second system of musical notation continues the piece with two staves. The upper staff has a half note, a quarter note, and a half note, followed by a quarter rest and a half note. The lower staff continues the harmonic accompaniment. A fermata is placed over the first measure of the upper staff. Below the staves, the letter 'F' is positioned under the first measure.

The third system of musical notation consists of two staves. The upper staff has a half note, a quarter note, and a half note, followed by a quarter rest and a half note. The lower staff continues the harmonic accompaniment. A fermata is placed over the first measure of the upper staff. Below the staves, the letters 'n' and 'F' are positioned under the first and second measures respectively. The text 'repeat multiple times until fade' is written above the final measure of the upper staff, and 'ad. lib.' is written below the final measure of the lower staff.

The fourth system of musical notation consists of two staves. The upper staff has a half note, a quarter note, and a half note, followed by a quarter rest and a half note. The lower staff continues the harmonic accompaniment. A fermata is placed over the first measure of the upper staff. Below the staves, the numbers '1.' and '2.' are positioned under the first and second measures respectively.

Through the Cold Weather

Thomas F Heston

= 70

First system of musical notation. The treble clef staff contains a melody with notes corresponding to the lyrics 'i s n -'. The bass clef staff provides a harmonic accompaniment. The system is divided into three measures.

Second system of musical notation, starting at measure 4. The treble clef staff contains a melody with notes corresponding to the lyrics 'n- n- D'. The bass clef staff provides a harmonic accompaniment. The system is divided into three measures.

Third system of musical notation, starting at measure 7. The treble clef staff contains a melody with notes corresponding to the lyrics 'n- F n B F'. The bass clef staff provides a harmonic accompaniment. The system is divided into four measures.

Fourth system of musical notation, starting at measure 11. The treble clef staff contains a melody with notes corresponding to the lyrics 'o F l B B'. The bass clef staff provides a harmonic accompaniment. The system is divided into four measures.

15

Musical score for measures 15-18. The score is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The melody consists of eighth and quarter notes. The accompaniment consists of eighth and quarter notes. The lyrics are: F f F.

19

Musical score for measures 19-21. The score is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The melody consists of eighth and quarter notes. The accompaniment consists of eighth and quarter notes. The lyrics are: m F.

22

Musical score for measures 22-25. The score is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The melody consists of eighth and quarter notes. The accompaniment consists of eighth and quarter notes. The lyrics are: n B F o.

26

Musical score for measures 26-29. The score is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The melody consists of eighth and quarter notes. The accompaniment consists of eighth and quarter notes. The lyrics are: F n F.

30

Measures 30-32 of the musical score. The vocal line features the lyrics "F n B n F o". The piano accompaniment consists of chords and moving lines in both hands.

33

Measures 33-35 of the musical score. The vocal line features the lyrics "B - D n F f - n F". The piano accompaniment includes chords and moving lines, with a fermata over the final measure.

36

Measures 36-39 of the musical score. The vocal line features the lyrics "g l". The piano accompaniment includes chords and moving lines, with a fermata over the final measure.

40

Measures 40-43 of the musical score. The vocal line features the lyrics "F n- n". The piano accompaniment includes chords and moving lines, with a fermata over the final measure.

44

Musical score for measures 44-47. The score is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The melody consists of quarter and eighth notes, with some measures containing rests. The accompaniment consists of quarter and eighth notes, with some measures containing rests. The lyrics are: F m - D F.

48

Musical score for measures 48-51. The score is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The melody consists of quarter and eighth notes, with some measures containing rests. The accompaniment consists of quarter and eighth notes, with some measures containing rests. The lyrics are: m - - D F.