

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

ThomasF Heston

Andante (♩ = 80)

Piano

mf

1. He's got two left shoes and dir - ty feet ____
2. He's got holes in his shoes, his feet al - ways wet. ____

3

He's got no - thing to lose ____ he can't ____ make ends meet ____
Want ing to make a change ____ but its not hap pen ing yet ____

5

3

He'll ne - ver get a - head ____ be cause he can't-make a buck. ____
Ly ing down on the ground but al ways get ting back up. ____

7

3

He's al ways out - ta luck ___ 'cause he aint got no luck ___ but he says
For ev er pushed a round ___ but he thinks so what ___ and he says ___

9

I'm al - right just need a small-cor-rect - ion I'm ___ gon-na be ___ O-

12

12 kay. just need some re - di - rect ___ ion I'm ___ al -

14

14 right I got the si-lent-con-nect - ion _____ si-lent-con-nect - ion

17

1. 2.

17 — and he says

20

20 I don't know where I'm go - ing but ___ it's gon - na be o - kay ___ Oh,

22

Musical score for measures 22-23. The vocal line (treble clef) contains the lyrics: "I don't know where I'm go - ing but ___ it's gon - na shine to - day ___ and he ___ says". The piano accompaniment (grand staff) features a forte (*f*) dynamic. The right hand plays chords, and the left hand plays a steady eighth-note bass line.

24

Musical score for measures 24-25. The vocal line (treble clef) contains the lyrics: "I'm al - right with the si lent con nect ___ ion". The piano accompaniment (grand staff) features a fortissimo (*ff*) dynamic. The right hand plays chords, and the left hand plays a steady eighth-note bass line.

26

Musical score for measures 26-27. The vocal line (treble clef) contains the lyrics: "I ___ 'm gon na be ___ o - kay He's got". The piano accompaniment (grand staff) features a mezzo-forte (*mf*) dynamic. The right hand plays chords, and the left hand plays a steady eighth-note bass line.

28

Two-staff musical score for measures 28-29. The vocal line (treble clef) contains the lyrics: "two left shoes ____ and no thing to lose ____ but he will find his ____ way ____ He's". The piano accompaniment (grand staff) features a sustained bass line in the left hand and chords in the right hand.


30

Two-staff musical score for measures 30-31. The vocal line (treble clef) contains the lyrics: "down on his luck ____ he can't make a buck but it will shine to ____ day. ____". The piano accompaniment (grand staff) features a sustained bass line in the left hand and chords in the right hand. A crescendo hairpin is present in measure 31, leading to a mezzo-piano (*mp*) dynamic marking. The word *rit.* is written below the vocal line in measure 31.


Searching

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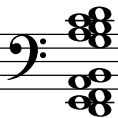
Voice spoken
The cold seeps through my soul. Cracked lips hunger for meals I can't afford. Faded memories and
mf

Piano 
p 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

So I keep search ing— for my home I just don't know what hap pened but

now I'm a lone.— So I keep won der ing— if there will be some one to help me

in from the cold— and give me some love.— Rest less all— through the night. No

room by the fi re, no rest for my wear y head. Then a voice of ferred

The musical score is written for voice and piano. It begins with a treble clef staff containing the lyrics 'deep, and the rain hides my weeping. No haven in sight, not rest for my feet.' followed by a bass clef staff with a whole rest. The tempo 'Andante' is indicated. The score continues with two systems of music. Each system consists of a treble clef staff for the voice and a bass clef staff for the piano accompaniment. The lyrics are: 'So I keep search ing— for my home I just don't know what hap pened but', 'now I'm a lone.— So I keep won der ing— if there will be some one to help me', 'in from the cold— and give me some love.— Rest less all— through the night. No', and 'room by the fi re, no rest for my wear y head. Then a voice of ferred'. The piano accompaniment features chords and moving lines in the bass clef.

me this escape said it would make my night go _____ easy. _____ So I did.

fermata breve *a tempo*

_____ 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 a long, _____ aimless

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature (C). The score is divided into six systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings. The first system ends with a fermata breve and a tempo change to 'a tempo'. The second system begins with a fermata breve and a tempo change to 'a tempo'. The score concludes with the lyrics 'aimless'.

through the street I can't see what's a head It's just a sea of concrete —

This system features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The melody consists of eighth and quarter notes, while the piano part provides a steady accompaniment with eighth and quarter notes.

Shiver in darkness I hide. I've no place to go, — no end in my sights

The second system continues the musical piece. The vocal line has a slight melisma on the word 'go'. The piano accompaniment includes some chords and moving lines in both hands.

Won't someone — please just hold me tight, and give me peace for at least — to night.

In this system, the vocal melody features a long note on 'please' and a melisma on 'at least'. The piano accompaniment continues with a consistent rhythmic pattern.

rall. *fermata breve* *a tempo*

But I'm still a lone — But I keep searching —

This system includes performance instructions: *rall.* (ritardando), *fermata breve* (a short fermata), and *a tempo* (return to tempo). The vocal line has a melisma on 'lone'. The piano part has a long note in the left hand under the first melisma.

— and keep wandering. — It's so confusing. —

The final system on the page. The vocal melody continues with a melisma on 'wandering'. The piano accompaniment provides a steady accompaniment throughout.

_____ So I keep mov ing. _____

Sear ching and wand er ing,

This system contains the first two staves of music. The vocal line (treble clef) begins with a whole note G4, followed by a half note F#4, and then a quarter note E4. The piano accompaniment (bass clef) starts with a half note G2, followed by a half note F#2, and then a quarter note E2. The lyrics are placed below the vocal line.

then mov ing on. _____

Some thing is wait ing _____

This system contains the next two staves of music. The vocal line continues with a half note D4, followed by a half note C4, and then a quarter note B3. The piano accompaniment continues with a half note G2, followed by a half note F#2, and then a quarter note E2. The lyrics are placed below the vocal line.

I know it won't be long. _____

repeat multiple times until fade

ad. lib.

This system contains the next two staves of music. The vocal line continues with a half note A3, followed by a half note G3, and then a quarter note F#3. The piano accompaniment continues with a half note G2, followed by a half note F#2, and then a quarter note E2. The lyrics are placed below the vocal line. The system ends with a repeat sign and the instruction 'repeat multiple times until fade' and 'ad. lib.'.

1. _____

2. _____

This system contains the final two staves of music. The vocal line continues with a half note E3, followed by a half note D3, and then a quarter note C3. The piano accompaniment continues with a half note G2, followed by a half note F#2, and then a quarter note E2. The lyrics are placed below the vocal line. The system ends with a repeat sign and two endings, labeled '1.' and '2.'.

Through the Cold Weather

Thomas F Heston

♩ = 70

Deep in side — My spir it re — ig nites a call ing I — can't de ny

f

4/4

8

8

8

4

I'm gon na fig ure this out — It's time to be bold — and strong to -

8

8

8

7

day I'll break — through the night. — I got ta do bet ter, got ta be — bet ter.

mf

8

8

8

11

Just bet ter. — Got ta make my way, — gon na find my strength,

8

8

8

15

and do bet ter. — Af ter the stor my night comes your morn ing light. You

This system contains measures 15 through 18. The melody is in the treble clef, and the bass line is in the bass clef. Measure 15 starts with a whole rest in the treble and a half note G2 in the bass. Measure 16 has a half note A2 in the treble and a half note F2 in the bass. Measure 17 has a half note B2 in the treble and a half note E2 in the bass. Measure 18 has a half note C3 in the treble and a half note D2 in the bass.

19

Helped me find — strength in my hard est fight — and it came from some where deep in side.

This system contains measures 19 through 21. Measure 19 has a half note D2 in the treble and a half note C2 in the bass. Measure 20 has a half note E2 in the treble and a half note D2 in the bass. Measure 21 has a half note F2 in the treble and a half note E2 in the bass. The system ends with a double bar line and a repeat sign.

22

— So I'm gon na do bet ter, gon na be — bet ter. Just

This system contains measures 22 through 25. Measure 22 has a half note G2 in the treble and a half note F2 in the bass. Measure 23 has a half note A2 in the treble and a half note G2 in the bass. Measure 24 has a half note B2 in the treble and a half note A2 in the bass. Measure 25 has a half note C3 in the treble and a half note B2 in the bass.

26

bet ter. — I'll make it through the cold est wea ther. and do

This system contains measures 26 through 29. Measure 26 has a half note D2 in the treble and a half note C2 in the bass. Measure 27 has a half note E2 in the treble and a half note D2 in the bass. Measure 28 has a half note F2 in the treble and a half note E2 in the bass. Measure 29 has a half note G2 in the treble and a half note F2 in the bass.

30

bet ter. ____ I still have it in side, so I'll make thinkgs right. ____ Just

33

wait, you'll see - I have the strength in me. ____ And it's time that I set ____ it free.

36

____ Back to you ____ Gon na make my way back to

f

40

you. ____ It's been in side and now I see the truth gon na find my way back to

44

you. He's got two left shoes noth ing left to lose but he will be o - kay.

mf

48

He's down on his luck but he'll get back up and it will shine to - day.