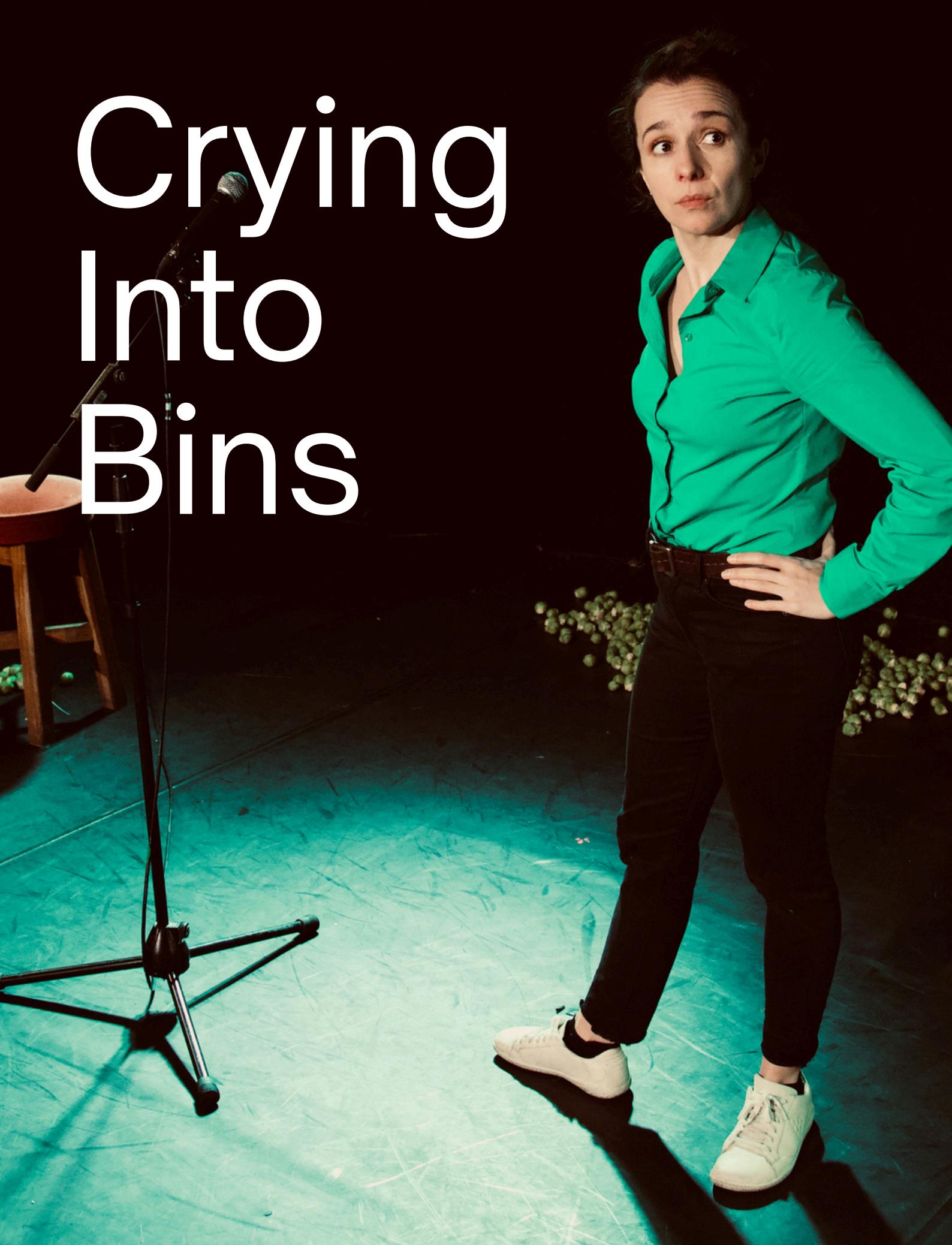


# Crying Into Bins



Tour Pack 2026



“Razor-sharp, polemic, witty”

“As natural as having a conversation with a mate down the pub, but with a glorious lyrical flair”

“Best dance on stage since The Flick”

“I can see this on Netflix”

“Captivating performance”

“I wish I could keep it in my pocket”



# About the show



Crying into Bins is a surreal spoken word theatrical hybrid, taking the audience on a cathartically funny journey through 20 years spent working in the hospitality industry. From the food waste bin into which her friend had a nervous breakdown, Lia tries to make sense of the twenty years she spent serving food and drink. Crying into Bins chronicles tales collected over two decades, and takes shape as a long-form spoken word poem. But expect a little more than one woman and a microphone. Sprouts, for example, there will be sprouts – plus nervous breakdowns, an unexpected dance break, and plenty of laughter – in this poetical exploration of mental health, societal structures, terrible rage and bittersweet acceptance.

*“I have spent my adult life shovelling leftover potato fondants into my mouth in the vain hope that the sheer volume might make up for the lack of company, posh dress and dinner music they were designed for”*

# About Lia Burge



Writer and performer Lia Burge is both an actress and poet, blurring the lines between traditional storytelling and the increasingly popular world of spoken word. Lia is an OFFIE nominated actress and two-time Hammer & Tongue National Poetry Slam finalist. Previous work includes: *Spiderfly* and *Freak* at Theatre 503, *A Streetcar Named Desire* at Sheffield Crucible, *Romeo & Juliet* at The Orange Tree Theatre, *Comedy of Errors* and *Taming of the Shrew* with The Merely Players, *Titus Andronicus* with The Smooth Faced Gentlemen, *Separate Tables* at Chichester Festival Theatre, and *Eastenders*.

Praise for previous work:



*'A highly sophisticated performance and never one-note...a masterclass in acting'* - Spy in the Stalls (*Spiderfly* @ Theatre 503)

# Specification

*(Please note that this spec is for the full show. It can be pared right down to just me talking to an audience in a small venue, and has been played this way before)*

**Scale:** 25-350 seats, Studio Theatre or similar

**Dimensions:** min 4m x 3m playing space

**Get in:** Same day

**Get out:** Immediately after show

## Technical requirements:

Venue to provide -

In-house lighting and sound

Hand-held microphone and stand

Tech operator

Two short stools/chairs

We bring -

The lighting plot and sound cues (QLab)

Sprouts (optional)

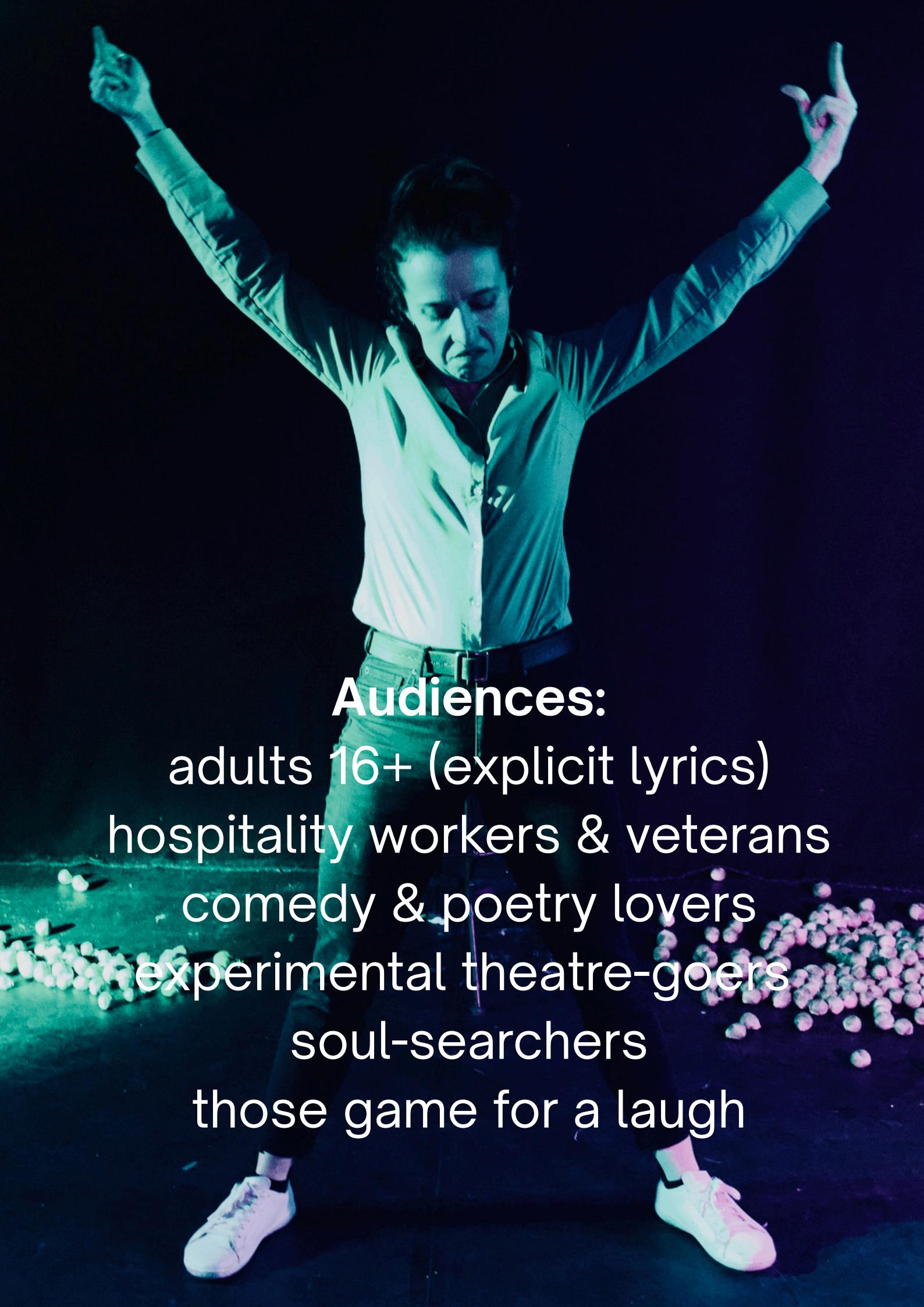
The performance



**SHOW COPY:** From the food waste bin into which her friend had a nervous breakdown, Lia tries to make sense of the twenty years she spent serving food and drink. *Crying into Bins* chronicles tales collected over two decades and takes shape as a long-form spoken word poem. But expect a little more than one woman and a microphone. This is a fast-paced and funny poetical exploration of mental health, societal structures, terrible rage and bittersweet acceptance.

**ARTIST QUOTE:** “I wrote this piece to give voice and catharsis to some of the most sidelined, patronised, overlooked and poorly paid workers in the gig economy. And to pay tribute to those who stood beside me pulling pints, steaming milk, holding trays and pouring champagne. Those people saved my soul and sanity every single day. In a society that continues to mistreat those that take care of us - the nurses, the social workers, the waiters, the shopkeepers and delivery drivers - I hope that *Crying into Bins* serves to highlight some of the consequences of this frankly nonsensical structure, whilst giving both light relief and empowerment to those that work within its bounds.”



A woman with long hair, wearing a white button-down shirt and jeans, is performing on stage. She has her arms raised in the air. Confetti is falling around her, creating a festive atmosphere. The background is dark, and the stage lights are focused on her.

## Audiences:

adults 16+ (explicit lyrics)

hospitality workers & veterans

comedy & poetry lovers

experimental theatre-goers

soul-searchers

those game for a laugh