Locusts and Wild Honey: A Wilderness Food Review

Locusts and Wild Honey — John the Baptist Skit (10 min)

WHAT

Bree Simmons is a bubbly food vlogger with two hundred thousand followers and a clean aesthetic. She has heard about a hidden wilderness pop-up where a man named John serves locusts and wild honey to the crowds. She drags her camera operator out into the desert to find him, expecting a quirky farm-to-table profile. She finds a prophet. She tries to stay on brand. He keeps refusing to be content. Every question about menu, location, and brand becomes a question about repentance and the One who is coming. Two audience members from the riverbank chime in with their own reactions. By the end, Bree has stopped filming.

THEME

You cannot review a prophet. You can only repent of trying.

WHO

BREE — Mid-twenties. Bubbly food vlogger. Wears a ring light around her neck. Talks to the camera in a practiced, friendly voice.

KAI — Camera operator. Twenties. Tired. Holds a smartphone on a gimbal. Says little. Sees a lot.

JOHN — Camel-hair coat. Leather belt. A bowl of honey in one hand and a handful of dried locusts in the other. Calm, sun-burned, never insulted.

ZIMRI — A man who has just been baptized. Wet hair. Dripping clothes. Cannot stop smiling.

LEAH — A woman in the crowd considering being baptized. Hesitant. Watches everything Bree does with thinly veiled doubt.

HOW (STYLE / TONE)

A wilderness clearing near the Jordan. A simple wooden bowl, a rock for John to sit on, the suggestion of a riverbank stage left. Bree treats the whole thing like a TikTok set. Kai films her on a phone gimbal. The comedy is entirely in vocabulary collision — food-critic phrases meeting prophet phrases. Play Bree's energy bright until the moment it breaks, then let her go very still. The two audience members at the riverbank are real, not props — they react, they comment, they undercut her.

PROPS

- A smartphone on a small handheld gimbal
- A clip-on ring light
- A wooden bowl of honey (or amber syrup)
- A small bowl of dried locusts (use crispy snack)

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- A canvas tote with a logo that says 'Bree Bites'
- A rolled-up napkin and a wooden tasting spoon
- A soaking wet headscarf for ZIMRI

TIME

10 minutes

Scene 1 — Bree Bites Goes Wild

(Lights up. KAI follows BREE into a clearing, phone on a gimbal, ring light glowing on her chest. She is mid-walk-and-talk. JOHN sits on a rock upstage, eating slowly, ignoring them.)

BREE (to camera, bright)

Hey friends, Bree here, and today on Bree Bites we are going wild. Like, literally wild. We are out in the desert hunting down a hidden food experience that everybody is talking about. They say there is a man out here serving locusts and wild honey to a line of people that wraps around the river. Let us go meet him.

KAI (deadpan)

Bree. He's right there.

BREE (whirling)

Oh my gosh. Hi. Hi, sir. Are you the locust guy. Sorry. Are you John.

JOHN (without looking up)

I am John.

BREE

Amazing. Bree from Bree Bites, I am a food vlogger, do you do interviews?

JOHN

I preach. People listen. Sometimes that becomes an interview.

BREE

Iconic. Kai, are you getting this. Get the bowl. Get the leather belt. The leather belt is so on brand.

Scene 2 — The Tasting

BREE

Okay, John, the people at home want to know — give us the menu. Walk us through what you're serving today.

JOHN

Locusts. Wild honey. Repentance.

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BREE

Locusts, wild honey, and — I'm sorry, the third one?

JOHN

Repentance.

BREE

Is that — is that a sauce.

JOHN

It is a turning. From your old direction to the road of the King.

BREE (to camera)

So we have got a savory protein moment, a sweet drizzle situation, and a — a spiritual amuse-bouche, apparently. Let us try the locusts. Bring me one, Kai.

(KAI passes her a single dried locust on a wooden spoon. She holds it up like a chef's tasting. She bites the smallest bite a person has ever bitten.)

BREE (chewing valiantly)

Okay. Crunchy. Earthy. A little — a little legs. The honey is doing a lot of heavy lifting here. John, what is your sourcing situation.

JOHN

The Lord provides.

BREE

Local, then.

Scene 3 — Zimri Steps Up

(ZIMRI walks in from stage left, soaking wet, water dripping from his beard. He is grinning. He is barefoot.)

ZIMRI

He baptized me. He just baptized me. He put me under the water and I came up and I — I cannot stop laughing.

BREE

Sir, hi, are you a customer.

ZIMRI

I am a forgiven man.

BREE

And how would you rate the experience out of five.

ZIMRI

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I would rate it out of my whole life. I came here a thief and I am leaving a child.

BREE (to camera, recovering)

Five stars from this gentleman, friends. He is — he is having a moment. Kai, get the river in the background.

KAI

Already on it, Bree.

JOHN

Go in peace, Zimri. Tell your brother what you saw. Tell him to come.

ZIMRI

I will.

(He runs offstage, still laughing.)

Scene 4 — The Brand Question

BREE

Okay, John. Real talk. Let's talk brand. Are you on socials. What is your handle. Do you have a website. Do you do private events.

JOHN

I am a voice in the wilderness. My handle is the Word of the Lord.

BREE

So no Instagram.

JOHN

No.

BREE

Are you on TikTok.

JOHN

What is TikTok.

KAI (under his breath)

An honest answer.

BREE

John. I love you. You have a vibe. We could grow this together. We could go national with the locust thing. I see merch. I see a cookbook. I see a Netflix special — Wilderness.

JOHN

Bree.

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BREE
Yes, John.

JOHN
I am not building a brand. I am pointing at one.

BREE
Pointing at — at what brand.

JOHN
Him.

(He gestures down the road. The afternoon light shifts a half-shade.)

Scene 5 — Leah Watches

(LEAH steps slowly into the clearing, arms crossed. She has been listening for a while.)

LEAH
Are you going to put us on your phone.

BREE
Hi! Hi, ma'am, I — I just thought it would be such a fun crossover. Wilderness aesthetic, big crowd, the leather belt of it all —

LEAH
He's not a fun crossover. He's the reason I drove three hours.

BREE
I — okay. Why did you drive three hours.

LEAH
Because I am tired of being who I am. And somebody told me that the man at the river says you can stop. Just stop. Go under the water. Come up new.

BREE (carefully)
And do you believe him.

LEAH
I am here, aren't I.

JOHN
She is here.

LEAH
Are you going to film me, then.

BREE
No, ma'am. I'm — I'm not going to film you.

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(Bree gestures to Kai. Kai lowers the gimbal a few inches.)

Scene 6 — The Question Bree Did Not Plan

BREE (smaller now)

John. Off the record. Off camera. Why are you out here.

JOHN

Because somebody had to. Because the prophet Isaiah wrote a long time ago that one would come crying in the wilderness — Prepare ye the way of the Lord, make his paths straight. So here I am, crying in the wilderness.

BREE

You think you're the guy from Isaiah.

JOHN

I think I am the voice. I am not the road. I am not the King. I am the noise on the side of the road that says, He is coming. Get ready.

BREE

Coming when.

JOHN

Soon.

BREE

Coming for what.

JOHN

For sinners. For thieves. For tax collectors. For food vloggers. For everyone the world has decided is a content type.

(Bree blinks. Kai turns the camera off, very deliberately. The little red dot disappears.)

Scene 7 — The Honey

(JOHN dips two fingers into the wooden bowl of honey. He holds them up. He extends them to BREE.)

JOHN

Taste.

(Bree hesitates. Then she leans down and tastes the honey from his fingers like a child. She closes her eyes.)

BREE (very softly)

Oh.

JOHN

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The Lord is good. Taste and see. He has written that down in many places.

BREE
I — I have never had honey like that.

JOHN
It is from the rocks. The bees do not own it. It is given.

BREE
Like the kingdom.

JOHN (smiling for the first time)
Yes, Bree. Like the kingdom.

Scene 8 — Leah Goes Down

(LEAH steps closer to JOHN. Her arms uncross.)

LEAH
I am ready.

JOHN
Then come. The water is cold. The forgiveness is warm. We will go in together.

LEAH
Will you say my name.

JOHN
I will say it. The Father will hear it.

(He stands. He offers her his hand. She takes it. They walk slowly toward stage left, toward the suggestion of the river. Lights follow them.)

BREE (small, to Kai)
Don't film that.

KAI
I wasn't going to.

Final Moment — Bree Sits Down

(BREE sits down on JOHN's rock. She unhooks her ring light from around her neck. She sets it carefully in her tote bag like she is putting away something fragile. KAI sits down next to her on the dirt.)

KAI
Are we wrapping?

BREE
Not yet, Kai.

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(She picks up the wooden bowl. She looks at the honey. She looks at the road John walked down. She is quiet a long time.)

BREE (to herself)

Prepare ye the way of the Lord.

(Kai watches her. He does not film. The lights dim around them, except for one warm pool over the bowl of honey. Hold. Lights down.)

END

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