

Heroes of the Street

US : 1922 : dir. William Beaudine : Warner Bros
 Silent : ? min
 prod: : scr: Edmund Goulding & Mildred Considine : dir.ph.:
[Wesley Barry](#); [Joe Butterworth](#)
 Marie Prevost; Jack Mulhall; Wilfred Lucas; Aggie Herring; Phil Ford

Ref:	Pages	Sources	Stills	Words	Ω	8	€	M	⌘	Copy on VHS	Last Viewed
5237	2.5	1	2	758	-	-	-	-	-	No	unseen



"Stick yer dukes up!" – Wesley Barry takes on a boy at least half his size..

Source: Warner Bros Story

The Warner Bros Story comment:

“ **"HEROES OF THE STREET"** was an early example of the sort of gangster drama that found its richest expression less than a decade later. It was directed by William Beaudine from Edmund Goulding and Mildred Considine's screenplay taken from the play by Lee Parker. Wesley Barry played a young lad who sets out to solve the riddle of his

policeman father's murder. He was supported in his efforts by Marie Prevost as a wise-cracking no-nonsense chorus girl. Also among the capable cast were Jack Mulhall, Wilfred Lucas, Aggie Herring, Joe Butterworth and Phil Ford.”



Director Beaudine sizes up Wesley Barry on the set

Source: The Warner Bros Story

Excerpt from **The Moving Picture Boy** entry on Wesley Barry:

"Mickey Rooney's predecessor as Boy of the People was also red-haired, but skinnier and more elfish, the son of a grocer. He was discovered by Marshall Neilan, who was to direct some of his best films. Neilan later described him as "a natural born artist", and supervised his education with extreme thoroughness. He introduced six-year-old Wesley Barry into the "**Ham and Bud**" series, with the comic duo of Lloyd V. Hamilton and Bud Duncan.

Barry was an instant hit, and over the next few years became well known to filmgoers. He appeared in six of Mary Pickford's movies, beginning with "**THE FOUNDLING**" and ending with "**DADDY LONG LEGS**" (where he was memorable as a small orphan with a drink problem). In that same post-war year, 1919, he was seen in "**THE UNPARDONABLE SIN**" as "George Washington Sticker, an American Boy Scout from Kansas, but temporarily in Belgium". "If any boy actor", wrote a critic, "ever succeeded in making more

out of a part than Wesley does out of Sticker, neither the screen nor the stage has any record of the event."

During 1920 Wesley got his first incontrovertible lead in the title role of "**PENROD**", a feature-length kid film based on the 1914 Booth Tarkington best-seller. Subsequent screen Penrods included Ben Alexander, Leon Janney and Billy Mauch. Wesley Barry's "**PENROD**" wasn't in fact released until 1922, by which time he had had another lead in "**DINTY**" - an earlier role writ larger.

Though he retained his impishness, the teens eventually crept up on Wesley Barry. He married in 1926, but remained a popular screen teenager for several more years. As late as 1934 he was playing a Huck-Finnish role in "**THE LIFE OF VERGIE WINTERS**", and Ford among others employed him in the 1930s. His last featured role was in "**ROCKY**" (48).

After World War Two, he produced and/or directed a few B movies, and at one stage had his own company, Genie Productions. He produced 70 of the 113 "**Wild Bill Hickok**" TV half-hours for Broidy Productions, in which he was a partner."

[no listing in "Classics of the Silent Screen", "Hollywood in the Twenties", "A Pictorial History of the Silent Screen", "Silent Movies: A Picture Quiz Book", "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 1996", "Speelfilm Encyclopedie", "The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. [Wesley Barry](#) was 15 now, with more than two dozen films and a couple of series behind him, but still enough the boy star to play the title roles in "**THE COUNTRY KID**" (23), "**GEORGE WASHINGTON JR**" (23) and "**THE PRINTER'S DEVIL**" (23). All the same, the spindly youth he was growing into must have been a pale shadow of the prime-time Wesley of 1919/20. [Joe Butterworth](#) was around 11, having made "**A WOMAN WHO UNDERSTOOD**" two years before. In 1923 he was Sam to Ben Alexander's Penrod in "**PENROD AND SAM**", and in 1924 starred as "**THE GOOD BAD BOY**".

See subject index under **KID DETECTIVES** and [SILENT CINEMA](#).