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# ONE ARMED BOXER

獨臂拳王 / Dú bì quánwáng (Mandarin) / The Chinese Professionals (USA)  
Original release date: 2nd August 1972 (Hong Kong)

## CAST

Wang Yu Yu Tian Long  
Yeh Tien Shao Laoliu  
Ma Kei Han Tui  
Lung Fei Nitani Taro  
Hung Tsai Hasegawa  
Wang Yung-sheng Sakata  
Wu Tung-chiao Takahashi  
Shan Mao Kim Jim Yong  
Chang Yi-kuei Zuo Hu  
Su Ping-jen Zuo Long  
Pan Chun-lin Mura Singh  
Blackie Ko Mi Sao  
Hung Kuan Nai Cai  
You-Min Ko Tian Bao  
Cindy Tang Hsin Xiao Yu  
Ming Min Uncle Bo  
Chun Lei Ma Wudao

## CREW

Written & Directed by **Wang Yu**  
Produced by **Raymond Chow**  
Director of Photography **Mu Tzun-Kue**  
Lighting **Baak Waai-Ching**  
Edited by **Cheung Yiu-Chung, Chen Hung Min**  
Music by **Wang Fu-ling**  
Action Director **Chen Shih-Wei**  
Sound Recordist **Chow Shao-Lung**  
Production Manager **Wu An**

# JIMMY WANG YU AND THE BIRTH OF THE KUNG FU MOVIE

by David West

Perhaps it was his misfortune to be sandwiched between the golden era of wuxia cinema in the 1960s and the rise of Bruce Lee in the early 1970s, or his pugnacious reputation off-camera, but it's hard to avoid the conclusion that "Jimmy" Wang Yu has never received due credit for his remarkable contributions to martial arts cinema. As a star in Hong Kong working with director Chang Cheh, Wang helped reinvigorate the wuxia genre, then in Taiwan he laid out the blueprint for the kung fu movie when he turned director with *The Chinese Boxer* (*Long hu dou*, 1970) and *One-Armed Boxer*.

Critics have often been quick to note the similarities between Wang's films as star and director and the movies he made with Chang Cheh at Shaw Brothers. It's undeniable that Wang owed his career to Chang who cast the unknown prospect in 1966's *Tiger Boy* (*Hu xia jian chou*). In his autobiography, Chang writes that he picked Wang Yu out of over a thousand hopefuls who auditioned for the lead role, and thereafter Chang steered his protégé's early career, overseeing the productions of *Temple Of The Red Lotus* (*Jiang hu qi xia*, 1965), *The Twin Swords* (*Yuan yang jian xia*, 1965) and *The Sword And The Lute* (*Qin jian en chou*, 1967), all three directed by Hsu Tseng-Hung, and directing Wang Yu in *The Magnificent Trio* (*Bian cheng san xia*, 1966). The film that sealed both their fortunes was 1967's *One-Armed Swordsman* (*Du bi dao*), which became the first film to pass HK\$1million at the local box office, earning Chang the title of The Million Dollar Director whilst helping to launch what was known at the time as The New Wuxia Movement or New Wuxia Century. There had been wuxia movies about heroic wandering swordsmen and swordswomen since the days of silent cinema in Shanghai, but the genre was revitalized by a trio of movies – Chang's *One-Armed Swordsman*, King Hu's *Come Drink With Me* (*Da zui xia*, 1966), and *The Jade Bow* (*Yun hai yu gong yuan*, 1966) by Fu Chi and Cheung Sing-Yim. (Oddly the last of the three has since slipped into relative obscurity while the first two remain revered classics.)

Following their box office smash, Chang Cheh and Wang Yu continued in the same vein with *The Assassin* (*Da ci ke*, 1967), *Golden Swallow* (*Jin yan zi*, 1968), and *Return Of The One-Armed Swordsman* (*Du bi dao wang*, 1969), but Wang was growing dissatisfied. He might

have been Hong Kong's biggest action star, but he was tied into a Shaw Brothers contract that kept him on a fixed salary and gave him little control over his career. So, he broke the contract, which left him effectively unable to work in Hong Kong, and headed off to Taiwan where he made his directorial debut with 1970's *The Chinese Boxer*, produced by Shaw's upstart rival Golden Harvest. *The Chinese Boxer* was a milestone in Mandarin language cinema, discarding the swordplay of the wuxia movement in favor of fist fighting. The film effectively marked the birth of the kung fu genre.

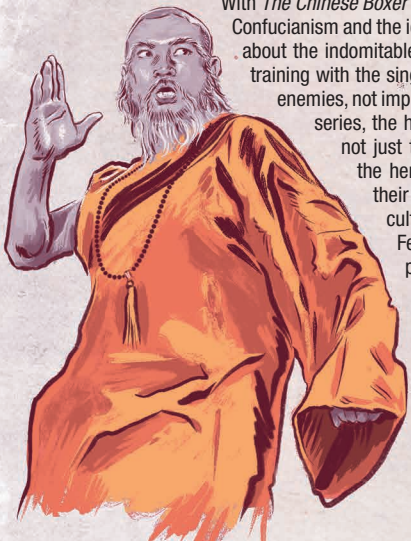
There had been empty-handed fight scenes in Hong Kong cinema prior to *The Chinese Boxer*, notably in the long running Cantonese film series starring Kwan Tak-Hing as Wong Fei-Hung. Starting in 1949 with *The True Story Of Wong Fei-Hung: Whiplash Snuffs The Candle Flame* (*Wong Fei-hung juen chi bin fung mit juk*), these films offered a fictionalized account of the life of the martial arts folk hero but they were much more than that, serving as a catalog of Cantonese culture for the displaced people who had fled the southern mainland for Hong Kong when the Communists came to power. The Wong Fei-Hung films featured displays of martial arts, mainly Southern styles, alongside lion dances, dragon boat races, and songs from Cantonese opera, all infused with a strong Confucian ethos. As portrayed by Kwan Tak-Hing, Wong Fei-Hung was the wise patriarch, the embodiment of martial virtue or *wu de*, the idea that martial arts practice was a means to improve the self and hard work was the path to becoming a morally upstanding citizen.

With *The Chinese Boxer* and *One-Armed Boxer*, Wang Yu discarded all that Confucianism and the idea of cinema as a cultural archive. His films were about the indomitable will to win, with heroes who endured torturous training with the singular aim of becoming strong enough to kill their enemies, not improving their moral character. In the Wong Fei-Hung series, the hero triumphs because he is the superior person, not just the better fighter. In Wang Yu's cinematic world, the hero's progression in the martial arts springs from their desire for revenge, not some lofty ideal of self-cultivation and martial virtue. Likewise, where Wong Fei-Hung was a sifu surrounded by his devoted pupils, Wang's heroes stood alone. In *The Chinese Boxer* and *One-Armed Boxer*, the heads of the kung fu schools invariably meet their demise at the hands of the villains, leaving it to the hero to train themselves in preparation for revenge as they transform their body into an engine of destruction. Wang's protagonists were self-



made men. Perhaps this was how the star saw himself, casting off the restrictions of Shaw Brothers and Chang Cheh to assert his own vision.

Many of Wang's ideas became vital to the nascent kung fu genre. The notion of the maimed hero who loses his arm is obviously taken from Chang Cheh's record-breaking 1967 hit, but one of Wang's greatest contributions to the martial arts film was to showcase the clash of different martial arts styles, tying these tests of skill into ideas about nationalism. With *The Chinese Boxer*, he pitted Iron Palm kung fu against Judo and Karate, then with *One-Armed Boxer* he takes the idea to its very limit, testing the hero Yu Tian Long's Crippled Fist technique against not just Judo and Karate, but Taekwondo, Tibetan martial arts, an Indian yogi, and two Muay Thai practitioners. While Wang's films and many of those that followed were built around the clash between Chinese and Japanese or Okinawan martial arts, the style-vs-style concept can be traced back to Japanese literature and cinema. Both Hiroshi Inagaki's trilogy and the five films by Tomu Uchida about swordsman Miyamoto Musashi, all based on the novels by Eiji Yoshikawa, pit Musashi against opponents skilled in different weapons or from various schools of swordsmanship. Tsuneo Tomita's novel *Sanshiro Sugata*, adapted into a 1943 film by Akira Kurosawa, concerned the rivalry between Judo and Jiu-Jitsu and the sequel saw the Judoka hero taking on an American boxer and a Karateka. Both films were a major influence on Wang's *The Chinese Boxer*. In Hong Kong cinema, 1969's *Wong Fei-Hung: The Conqueror Of The Sam-Hong Gang* (*Wong Fei Hung sun*





*wai fuk sam sat*), directed by Wong Fung, featured the hero taking on a Japanese samurai, and Lo Wei's *Fist Of Fury (Jing wu men, 1972)* saw Bruce Lee's protagonist fighting the Japanese in Shanghai, but none of those films could match the sheer range of styles on display in *One-Armed Boxer* or the manner in which Wang showcases each one at length. The result is a compelling blend of the realistic – the Taekwondo master (as anachronistic as that might be), the Judoka and the two Siamese boxers – and the overtly fantastic – the Yogi, the Tibetan Lamas, and the grotesque, beastlike Karate master played by Lung Fei.

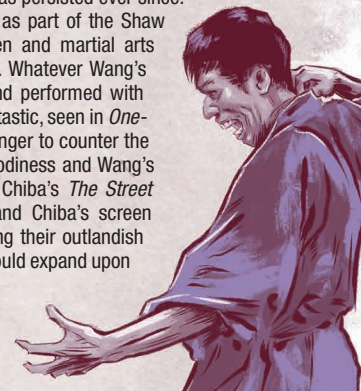
Like Kurosawa's *Sanshiro Sugata Part II (Zoku Sugata Sanshirō, 1945)*, in which the Judo practicing hero takes on an American boxer, in kung fu films there's always more at stake than the hero's reputation or life. The protagonist becomes not just the representative of their school of martial arts, but a cypher for their country. Yu Tian Long is not just fighting for his life, he's fighting for the honor of China and to prove the potency of Chinese kung fu against these powerful, dangerous foreigners. This concept became ubiquitous in Hong Kong martial arts cinema thereafter, persisting through to the present with the Wilson Yip/Donnie Yen films about Ip Man, to give just one recent example.

If there was one idea that Wang brought to his films that reflected the influence of Chang Cheh, it was the concept of *yanggang*, or staunch masculinity. Women, in the films of both

Chang and Wang, are of precious little interest. There's only one female character with any dialogue in *One-Armed Boxer*, Xiao Yu played by Cindy Tang Hsin. Her role is comparable to that of Lisa Chiao Chiao in *One-Armed Swordsman* or Wang Ping in *The Chinese Boxer*. All three characters exist to nurse the hero back to health after their initial defeat and injury, but that's the limit of their role. Otherwise, the women are a distraction or even a nuisance, seeking the hero's attention and affection when there is the important business of revenge to be undertaken.

This was certainly a departure from the wuxia genre, which was populated by strong, independent heroines, going back as far as Xuan Jingling in silent era films like *The Nameless Hero (Wu ming ying xiong)* from 1926, through King Hu's films including Cheng Pei-Pei in *Come Drink With Me* and the warrior-waitresses of *The Fate Of Lee Khan (Ying chun ge zhi Fengbo, 1973)*. When wuxia cinema came back into fashion in the 1990s, there was Brigitte Lin in *Swordsman II (Siu ngo gong woo: Dung Fong Bat Bai, 1992)* and Michelle Yeoh in *Butterfly and Sword (Xin liu xing hu die jian, 1993)*. Yet neither Chang Cheh nor Wang Yu had any interest in female characters. Chang's 1970s films about the folk heroes of Shaolin Temples and his later films starring the group of actors known in the West as the Venom Mob explored themes of brotherhood, but women remained peripheral if they appeared onscreen at all. Wang Yu eschewed brotherhood in favor of isolated heroes, standing alone against their enemies, self-created warriors with an insatiable appetite for pain. They were all yang, leaving yin noticeable only by its absence.

It's open to question to what extent Wang had a background in martial arts prior to his entry to the film industry. He was a competitive swimmer in his youth, so he was certainly an athlete, and the idea that he was a martial artist seems to stem from *A Study of The Hong Kong Martial Arts Film*, a collection of essays published to accompany the 4th Hong Kong International Film Festival in 1980. A caption to an image from *The Chinese Boxer* refers to Wang as a karate expert and this association has persisted ever since. It was not uncommon for actors to begin martial arts as part of the Shaw Brothers actor training program, while many stuntmen and martial arts choreographers came from the Peking Opera tradition. Whatever Wang's background, his fight scenes are energetic, bloody, and performed with vigor and conviction. At times the fights embrace the fantastic, seen in *One-Armed Boxer* when Yu Tian Long balances on a single finger to counter the yogi's strange upside-down style, although in their bloodiness and Wang's gutsy performances, they were a precursor to Sonny Chiba's *The Street Fighter (Gekitotsu! Satsujin ken, 1974)*, its sequels and Chiba's screen persona. The masochism of Wang's characters, enduring their outlandish training regimes, laid the foundation that Jackie Chan would expand upon





with his proclivity for expressing physical suffering. It's worth noting that Wang and Chan worked together on Lo Wei's *The Killer Meteors* (*Fung yu seung lau sing*, 1976) and Wang later helped Chan get out of his contract with Lo Wei by interceding on his behalf. Scenes like Chan's agonizing training in *Drunken Master* (*Zui quan*, 1978) or the merciless battering he absorbs in *Dragon Lord* (*Lung siu yeh*, 1982) were following in the painful footsteps of Yu Tian Long plunging his hand into the fire in *One-Armed Boxer*. The difference in their approach was that Chan's misery was experienced under external duress, whether training under the auspices of an unforgiving sifu in *Snake in the Eagle's Shadow* (*Se ying diu sau*, 1978) and *Drunken Master*, or being abused at the hands and feet of a superior fighter in *Dragon Lord* and *The Young Master* (*Shi di chu ma*, 1980). With Wang's heroes, the masochism was always self-imposed, driven by the need to become toughened and coarsened into an instrument of vengeance.

The rise of the kung fu comedy in the late 1970s took the shine off Wang's star and even when he reunited with Chang Cheh for 1984's *The Shanghai Thirteen* (*Shang Hai tan: Shi san tai bao*), the film was only released in Taiwan, not Hong Kong. However, his villainous turn in Peter Chan's *Dragon* (*Wu xia*, 2011) suggests that Wang still commands the respect of the martial arts film community long after his heyday. His time at the top might have been relatively brief, but Jimmy Wang Yu left an indelible impression on martial arts cinema and precious few directors or stars can claim to have played such a pivotal role in the birth of the kung fu movie.

*David West is the author of Chasing Dragons: An Introduction to The Martial Arts Film and writes about East Asian cinema for NEO Magazine.*







# A FAREWELL TO ARMS

by Simon Abrams

*One-Armed Boxer* (released in America as *The Chinese Professionals*) was made at the pivotal moment in star/writer/director Wang Yu's career when he transformed himself from a recognized star into a print-the-legend icon. The movie was essentially Wang's victory lap since it was made in 1971 and first released in 1972, about two years after Wang (born Wang Zhengquan) wrote and directed *The Chinese Boxer* (*Long hu dou*, 1970) and five years after Wang starred in Chang Cheh's *wuxia* drama *One-Armed Swordsman* (*Du bi dao*, 1967). *The Chinese Boxer* was an immediately successful (and now iconic) Shaw Brothers production, but it unfortunately did nothing to raise Wang's salary, which remained HK\$2000 per month despite *The Chinese Boxer's* reported HK\$2 million box office take.<sup>1</sup> "I lived at home with my parents," Wang told Grady Hendrix in 2014.<sup>2</sup>

Given *One-Armed Swordsman's* success (HK\$1.6 million), Wang tried to convince both Chang and Sir Run Run Shaw to let him direct himself. He showed them his script for *The Chinese Boxer*, which moved Wang's on-screen persona away from swordplay towards an unusual (at the time) focus on hand-to-hand style martial arts. Neither Chang nor Shaw were impressed: Wang recalls that Shaw "had no confidence in me" given his youth and unproven track record behind the camera while Chang advised the 26-year-old Wang to stick to headlining "swordplay" movies.<sup>3</sup> Wang threatened to leave for greener pastures (Taiwan), so Shaw caved and let Wang direct *The Chinese Boxer*. That movie would go on to be the template for a number of successive Shaw Brothers hits, particularly the seminal 1972 hit *King Boxer* (*Tian xia di yi quan*, released in the USA as *5 Fingers of Death*).

By 1972, Wang had broken his contract with Shaw Brothers, moved from Hong Kong to Taiwan, and started collaborating with fledgling Golden Harvest studio founder Raymond Chow. He was loyal to Chow after years of feeling neglected by his two imposing Shaw Brothers patrons, Chang and Shaw. (Wang, remembering the prospect of working for Chow: "I'll make a film for you for free.")<sup>4</sup> Wang had also lost a lawsuit with Shaw, the result of which barred him from making movies in Hong Kong for the next three years.<sup>5</sup> But in 1972, Wang starred in eight films.



In more recent years, Wang calls Chang “a cultured man” and refers to him as his teacher. When it came to taking direction on *One-Armed Swordsman*: “everything Chang Cheh asked me to do felt right, it felt comfortable.”<sup>76</sup> But after their split, an apparently incensed Chang vowed to make David Chiang an even bigger star than Wang, as in the rock-solid 1971 reboot *The New One-Armed Swordsman* (*Xin du bi dao*). A few more Chang/Chiang collaborations followed, including the formative 1971 *The Deadly Duo* (*Shuang xia*), co-starring future headliner Ti Lung, as well as the 1972 gems *The Water Margin* (*Shui hu zhuan*) and *Trilogy of Swordsmanship* (*Qun ying hui*). And while Chang didn’t direct *King Boxer*, that 1972 Shaw Brothers production bears a striking resemblance to Wang’s *The Chinese Boxer*.

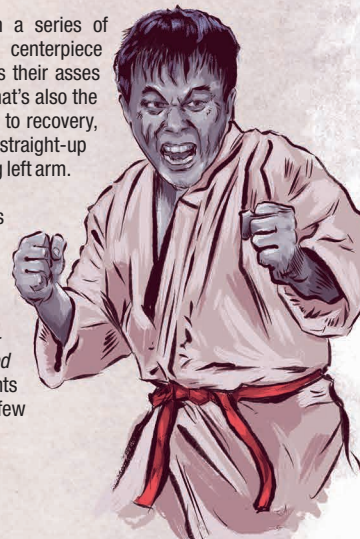
Wang fired back by starring in a number of competing Taiwanese productions, as well as *Zatoichi* and the *One-Armed Swordsman* (*Shin Zatōichi: Yabure! Tōjin-ken*, 1971), a Japanese crossover with Shintaro Katsu’s marquee-topping blind swordsman, and *The One-Armed Swordsmen* (*Du bi shuang xiong*, 1976), a Taiwanese knockoff mash-up co-starring and co-directed by Chiang and Wang. And in 1972, Golden Harvest released Wang’s biggest post-Shaw Brothers flex to date, a project that not only heralded his newfound independence, but also asserted his dominance in a genre that he helped to create with *The Chinese Boxer*. That flex was *One-Armed Boxer*, a martial-arts movie that repeatedly heralds the arrival of Wang’s crippled avenger with Isaac Hayes’s theme from *Shaft* (1971).

*One-Armed Boxer* now plays like maximalist auto-fan-fiction. In addition to writing and helming (with the assistance of four credited assistant directors), Wang also plays Yu Tian Long, a commanding, but hot-headed pupil at the Zhengde School. Yu’s reputation precedes him, so he lives up to it by defending his school against a Dick Tracy-worthy rogue’s gallery: local thug Ma Wudao (Chun Lei) and the Hook Gang, led by Master Shao (Yeh Tien) and protected by outsourced muscle from around the world, including Tibetan llamas (Su Ping-jen and Chang Yi-kuei), Thai kickboxing twins (Hung Kuan and Blackie Ko), an Indian yogi (Pan Chun-lin in brownface makeup), and a ruthless Okinawan judo-master who may or may not also be a vampire (Lung Fei wearing Dracula fangs and a bad fright wig). Yu defeats them all using his non-dominant hand.

In real life, Wang was not a trained fighter. He’d served in the National Revolutionary Army and won some awards as a swimming champion, but Wang mostly earned his tabloid-enhanced reputation as a self-described “street fighter.”<sup>77</sup> In a 2014 interview with *Eastern Kicks*’ Yonah Sichovsky, Wang estimates that he got into about 100 fights between 1964 and 1968.<sup>8</sup> And in addition to a few media scandals alleging adultery among other charges – “the fighting is all true; the love affairs are all fake” – Wang was also claimed to have ties with local triads. He was stabbed, then tried and acquitted of murder in 1981 after a gang-related fight; Wang supposedly wrote a screenplay about this incident, but claims that, while he’s got “nothing to hide”, that movie hasn’t been produced because “some of the mob chieftains are still alive.”<sup>79</sup>

In *One-Armed Boxer*, Wang brawls his way through a series of escalating confrontations, including a 15-minute-long centerpiece exhibition that only ends after the Zhengde School gets their asses handed to them by Shao’s multi-cultural hired killers. That’s also the scene where Takahashi chops off Yu’s arm. On his road to recovery, Yu takes a special herbal remedy, trains harder, and then straight-up murders Shao’s various proxies with his boulder-breaking left arm.

Yu’s consistent tenacity and skill is what earned him his reputation, even among Shao and the Hook Gang; in an early scene, Ma explains that he and his men fought with Yu, and Shao admits that Yu is “special.” Yu’s accountability also serves as one of the key traits that distinguish him from Wang’s protagonists in both *One-Armed Swordsman* and *The Chinese Boxer*. In *One-Armed Boxer*, Wang sets a good example for his fellow students by taking a little corporal punishment after he leads a few



Zhengde students to South Valley to rumble with the Hook Gang (“Don’t worry – if [Master Han] punishes someone, it’ll be me”).

Yu’s a big brother-style mentor figure, a humble but cool student who takes responsibility even when he doesn’t need to. He’s conspicuously absent from an early fight between Han (and the school) and Shao (and the Hook Gang), but he still tells a fellow student that “I’m responsible for this feud.” By contrast, Ma lies to Shao to get him to fight Yu on his behalf – when Shao asks if Yu threatened the Hook Gang, Ma nervously ad-libs: “He did – he said that he was going to teach you a lesson!”

Also, while Yu’s quick to blame himself, Shao immediately fingers the Hook Gang for losing the fight with Han and the Zhengde School (“You people have gone and ruined [our reputation]!”). Yu’s even more of a role model than Wang’s protagonist in *The Brave and the Evil* (*Hei bai dao*, 1971), another Taiwanese production where Wang affects a relatively paternal role, especially when compared to his Byronic hero in *One-Armed Swordsman*.

Yu’s more like Wang’s self-remade pupil from *The Chinese Boxer*, a movie that ultimately pits Wang against an army of undisciplined thugs. So it stands to reason that *One-Armed Boxer*’s fights suggest that character is revealed by how well one endures physical pain. Neither Ma nor Shao can take a beating: Yu thrashes the former man, sending his body pinwheeling into the frame in a brutal show of strength; and Shao’s pain is highlighted by a few perspective-warping extreme close-ups during the Zhengde School’s Yu-less melee.

By contrast, Yu not only recuperates and becomes superhumanly strong after he loses an arm – Yu also learns how to literally lift himself up off the ground without his remaining arm, an impossible precursor to Michael Jackson’s gravity-flaunting 45-degree lean. Yu’s revival is a weaponized form of self-care, from the herbal remedy that gives him super-strength to the acupuncture pressure points that he exploits to attack Takahashi. And unlike Wang’s heroes from *One-Armed Swordsman* and *The Chinese Boxer*, Yu doesn’t spend much time licking his wounds or worrying about women. His spare time’s for brawling!

*One-Armed Boxer* also further extends the nationalistic streak of *The Chinese Boxer* and of copy-cats like the 1972 smash Bruce Lee vehicle *Fist of Fury* (*Jing wu men*), which also pits its avenging star protagonist against bellicose Japanese baddies. In more recent years, Wang’s spoken about taking inspiration from Japanese martial artists, actors, and filmmakers,<sup>10</sup> adding that he was



particularly inspired by Japanese stars Minōrū Ōki and Toshiro Mifune.<sup>11</sup> But in *One-Armed Boxer*, Wang presents the Okinawan Takahashi as a ruthless killing machine and reserves the movie’s bloodiest brawl for Yu’s final encounter with Lung Fei’s badly made-up rival.

There’s also some hints of Wang’s national pride scattered throughout the movie before Yu dismantles Takahashi. He calls Shao “a disgrace to the whole nation”, which indirectly explains why Shao’s criminal activities – drug-running and prostitution – are singled out. In real life, Wang was fairly open about having been a gang member since “lots of things were on the boundaries of the law at the time [...] and it was left to the gangs to dispense justice.”<sup>12</sup> In *One-Armed Boxer*, Yu also tries to set an example by stamping out every self-interested destructive bad influence that he can get his hand on. Many of them are unfortunately foreigners, and that racial difference is only mitigated by their perceived similarities to Chinese culture. One of the two Tibetan monks calls Han a “worthy opponent” since “it’s said that Tibetan martial arts originated in China” and therefore “our techniques are very similar.” Ironically, the death of those two monks kicks off *Master of the Flying Guillotine* (*Du bi quan wang da po xue di zi*, 1976), Wang’s grim sequel to *One-Armed Boxer*. Wang never seemed that concerned with continuity anyway...

Still, in 1972, *One-Armed Boxer*’s lamentable racism might have at least made a little more sense as an expression of Wang’s style of for-the-backseats drama. The heroes that he





wrote and directed for himself were implacable: they didn't pity themselves for a moment — nothing like when, in *One-Armed Swordsman*, he laments "I'm so useless, just a cripple!" — or indulge in personality-softening flights of romantic fancy. Instead, they fought only after they'd already been offended, and thus only retaliated with an equivalently maxi-sized sort of cartoonish excess.

Pro-wrestling fans might understand these kinds of kayfabe-like theatrics, but at the time, the martial arts genre was still becoming codified, particularly the hand-to-hand action movies that Wang helped to popularize. Wang was a showman and, in his time, he did a lot to give the people what he thought they wanted, as in *Master of the Flying Guillotine*, which features a new brownface-wearing Indian yogi, but no vampiric judo-masters.

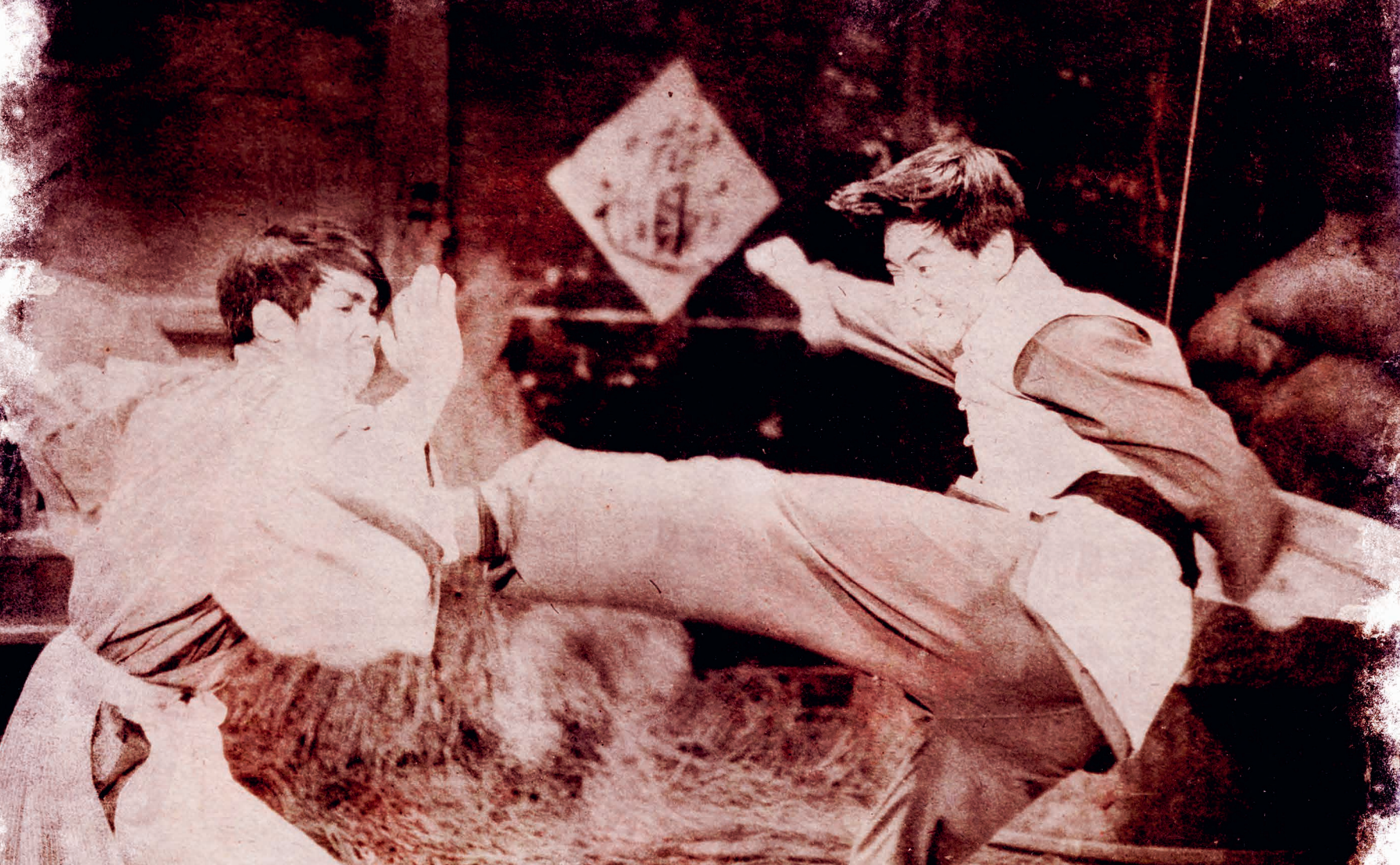
*One-Armed Boxer* had stiffer competition than Wang's preceding hits, including *Fist of Fury* and *The New One-Armed Swordsman*, but it endures today as a fascinating self-portrait of Wang as a populist superman. Hendrix is typically dead-on when he compares Wang's Taiwanese movies to early heavy metal music in that they're both "raw, serious to the point of macho camp yet smart enough to be in on the joke."<sup>13</sup> That description seems particularly applicable to *One-Armed Boxer*, a movie where our hero defeats Raja Singh by balancing on one finger, then charging at and maiming his acrobatic opponent with a Three Stooges-worthy eye-jab. Wang knew, even in 1972, that his heroes were bound to be archetypal, so they all act on that assumption, mostly for better and sometimes for worse.

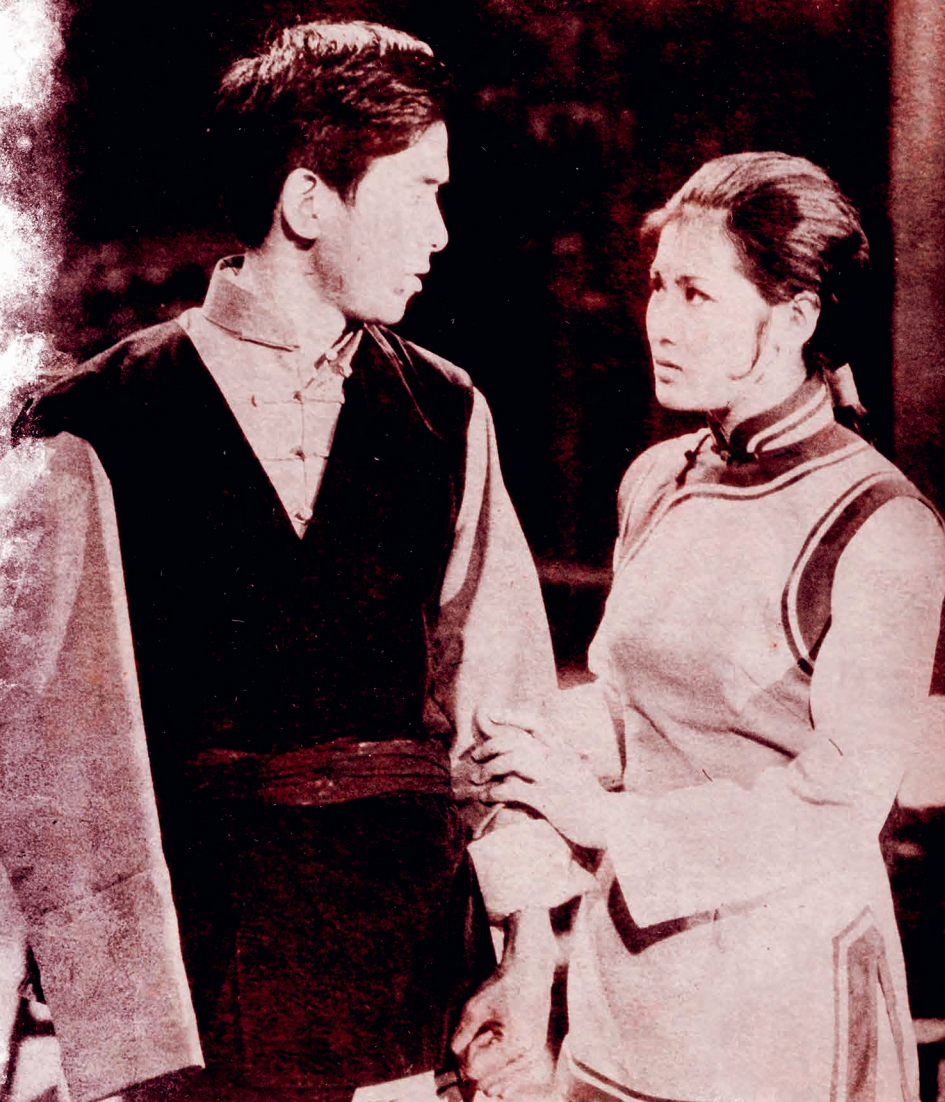
*Simon Abrams is a native New Yorker and freelance film critic whose work has been featured in Esquire, Village Voice and rogerebert.com.*

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## ABOUT THE TRANSFER

*One-Armed Boxer* is presented in its original 2.35:1 aspect ratio with its original Mandarin and English monoaural soundtracks, as well as an alternative Mandarin mono track with different music score. It was restored in 2K resolution from original film elements by Fortune Star, who supplied this master to Arrow Video for this Blu-ray release.

## PRODUCTION CREDITS

Disc and Booklet Produced by **James Flower**

Executive Producers **Kevin Lambert**, **Francesco Simeoni**

Technical Producer **James White**

Disc Production Manager **Sigrid Larsen**

QC **Aidan Doyle**

Production Assistant **Samuel Thiery**

Authoring **Leroy Moore**, **The Engine House Media Services**

Subtitling **Michael V. Xiong** / **The Engine House Media Services**

Artwork **Ilan Sheady**

Design **Obviously Creative**

## SPECIAL THANKS

**Simon Abrams**, **Alex Agran**, **Frédéric Ambroisine**, **Brandon Bentley**, **King-Wei Chu**,  
**Jonathan Clements**, **Frank Djeng**, **Robin Gatto**, **Irongod2112**, **Yvonne Law**,  
**Jacob Milligan**, **Ruth Schofield**

正明出品 · 嘉禾發行

龍飛  
唐沁  
聯合主演

王羽  
領銜主演

ONE ARMED BOXER

王羽

編自 · 導自 · 演自

睥睨影壇 · 拳擊片霸

# 獨龍拳王

監製：  
鄒文懷

編導：  
王羽



AV461 / AV462

Starring:  
WANG YU  
Director:  
WANG YU