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Wu-Tang Clan's "The Final Chamber" Farewell Tour Anchored by Elation Fixtures

Hip-hop icons Wu-Tang Clan capped their touring career this summer with "The Final Chamber," a 27-date North American farewell tour celebrating the New York group's 30-plus years at the forefront of rap. An impactful production anchored the shows, with lighting designer Ben Walton and associate lighting designer/programmer Eliot Jessep relying on Elation's [PULSE PANEL FX](#) and [PROTEUS HYBRID MAX](#) to deliver the eye-catching looks the milestone demanded. Lighting supply came from Fuse Technical Group.



Few groups have had more impact on the shape and evolution of hip-hop than Wu-Tang Clan, a group that helped define the sound of 1990s New York rap. The farewell concert series in June and July followed the April release of their album, 'Black Samson, the Bastard Swordsman.'

Jessep, in his first collaboration with Wu-Tang Clan, joined the tour via director Jennifer Bui, with whom he had previously worked on The Kid Laroi and Lil Baby. "It was a natural flow into this project," he said. "It was a fun one to approach, and because the band wanted to do it right and really make it memorable, they invested in production for this final tour."

Not Your Basic Rectangle Strobe

The production supported a 40-song set, including solo performances from each member. A total of 89 PULSE PANEL FX units formed the backbone of the rig, framing a large 15m x 15m LED backdrop screen tilted at 40 degrees, essentially a giant set piece that immersed the band and audience in the space. The PULSE fixtures also populated audience trusses, the stage floor, and a catwalk extension into the crowd. Some fixture positions were rethought mid-tour, repurposed from behind the screen to areas around the stage.

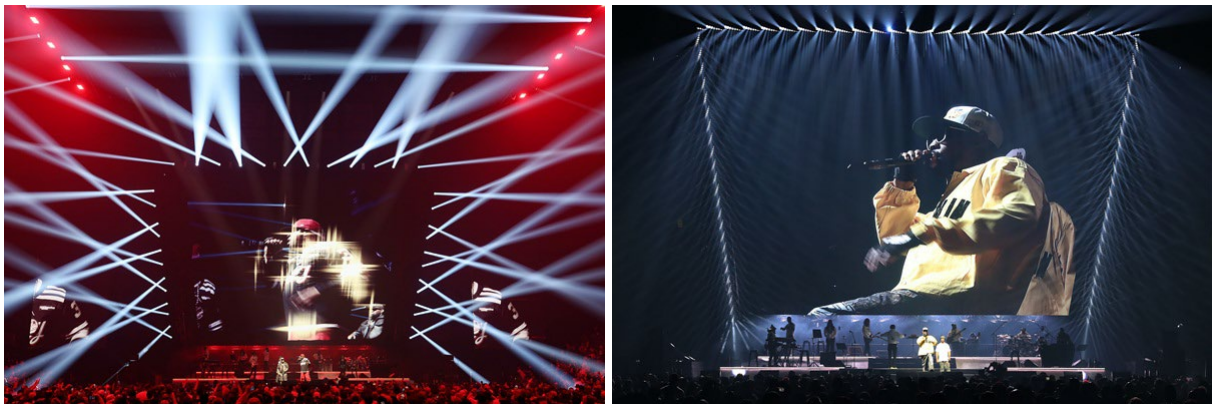


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The production design came with finished screen placement and suggested lighting positions, which Jessep then worked with Ben Walton and Fuse to optimize. “The PULSE PANEL FX was one of the workhorses of the show,” said Jessep, who used the fixtures’ continuous 360° pan and 180° tilt movement to great effect. “They’re very bright, and the pan and tilt rotation let me create different configurations and looks. Audiences are so used to strobes being rectangle and static, but with these, I could play with their pan and tilt, fan them out into wavy, flowing dimmer effects that were unique, or fly them out with infinite pan down the room to make them look completely different. It’s not your basic rectangle strobe.”

PROTEUS HYBRID MAX – Beam Power and Flexibility

The show’s beam-heavy aesthetic leaned on 72 PROTEUS HYBRID MAX units as the main spot fixture, placed around the LED screen and on audience trusses — 48 fixtures surrounding the screen and 12 per side truss.



“Using the PROTEUS HYBRID MAX in a tight white beam was fantastic,” Jessep commented. “They create a cool ACL look, and as a hybrid, they don’t lose as much output when you put a gobo in them. You can still get beautiful beam looks and nice washes, too. It’s a really solid hybrid fixture.”

In Rhythm with Wu-Tang

The PULSE PANEL FX and PROTEUS HYBRID MAX served as a powerful visual counterpart to Wu-Tang Clan’s hard-hitting music. The effects and kinetic movement of the PULSE PANEL FX mirrored the intensity and shifting rhythms of the group’s sound, while the PROTEUS HYBRID MAX cut through much like Wu-Tang’s iconic verses. Together, they formed visuals that amplified the energy and ultimately connected the audience more deeply to the music.

Encompassing the Audience

One signature look came from layering beams across the space. “Because we had so many lights spread from the upstage floor to the screen and audience trusses, those beams carried across the entire room,” Jessep said. “When fanned out, it truly filled the space and made the production feel bigger than the stage itself.”



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A Worthy Farewell

The concert unfolded in four chapters, each representing a different era of Wu-Tang's music, with RZA anchoring the performances as other members rotated on and off stage. Jessep noted the challenges but praised lighting director/programmer Jack Cannon, who adapted fluidly as the band's 40-song setlist changed and evolved each night, and programming assistants Jade Fraser and Louie Choisy.



Cannon, who says he busked 90% of the show, explains that his role was to “change the look based on the size of the audience, as well as going bigger when the crowd wasn't into it and more conservative when they were.” He adds that the PROTEUS fixtures, which he says had no problems throughout the run, “were a game changer in our ability to extend the atmosphere of what was happening onstage into the entirety of the audience. Their quality of light was admirable and the perfect fit for Wu-Tang's tour.”

Seeing Wu-Tang Clan perform a full-length concert with all of the members onstage together is a privilege not many have experienced. With sold-out crowds, strong reviews, and a production design that matched the scale and legacy of the group, “The Final Chamber” gave hip-hop's most influential collective a farewell worthy of their impact.

Photos: Todd Kaplan

About Elation

At Elation, we collaborate with leading professionals in the lighting industry to help bring extraordinary experiences to life. As a designer and manufacturer of a wide range of high-performance entertainment lighting products, we're proud to be a trusted partner to top lighting professionals and rental houses around the world. Our commitment to quality, innovation, and creative solutions has made us a go-to resource in the industry. We also offer an advanced line of lighting control products through Obsidian Control Systems, and a full range of dependable specialty effects called Magmatic. Elation serves clients worldwide through offices in Los Angeles, Mexico City, and the Netherlands. We invite you to take a closer look at www.elationlighting.com

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