

24-INCH HD MONITOR

Tamuz Black Milan QCM124W

by Joey Gill

LCD monitors have been around for decades now. When they first were first introduced, the novelty value was high, but the performance of most was less than optimal. It's true that you could put an LCD display in areas where a CRT was not practical, and the low power consumption was a plus from the very beginning. However, the quality just wasn't really there.

In spite of this, display manufacturers knew there was great potential in the emerging technology. One of those manufacturers is Tamuz, which is located in Henstedt-Ulzburg, Germany. Today, Tamuz offers a complete line of class 1 and class 2 LCD monitors, including one of its latest models that was selected for this review, the QCM124W with built-in four channel multiviewer.

FEATURES

The QCM124W weighs about 23 pounds, has a screen size of 24 inches, and occupies a space of 9 RUs. It has an onboard cooling fan, and is housed in a grounded solid-metal enclosure. The monitor is powered by a supplied external 12 VDC supply.

There are rear-mounted BNC connectors for four multiviewer inputs (looping configuration). There's also a BNC connector for the regular monitor input, another BNC for timecode input, a DB-25 input for tally connec-

tions, the 12 VDC power input jack, a USB port for firmware uploads and two RJ-45 connectors for network remote and multiviewer remote respectively.

All system controls are on the front

input full display. The unit accepts composite as well as SD or HD SDI, including most 1080, 720, 576, and 480 line SMPTE standards. Video processing is done in native format, with a pixel resolution of 1920x1200



The Tamuz Black Milan QCM124W 24-inch monitor with built-in multiviewer

of the unit. These include menu, up/down, plus/minus, lock, setup, full and split. There are also four multiviewer preset buttons. A jack is provided on the front panel for connecting an optional color analyzer probe.

The QCM124W is a hybrid monitor, allowing either a four input multiviewer to be displayed, or a single

and a screen resolution of 94 dpi. The screen itself is an active matrix TFT, using ISP technology. The viewing angle is listed as 80 degrees in both horizontal and vertical axes, and the backlight has a predicted lifetime of more than 50,000 hours. Contrast is greater than 800:1, with backlighting provided by multiple CCF lamps. The

FAST FACTS

Application

Critical HD and SD video display and monitoring

Key Features

Small size, excellent pictures, works with numerous video signal types

Price

MSRP as tested, \$10,618. This includes the multiviewer option. Without this, the base price is \$6,800. (Other options include an IR remote, desk stand, rack mount and color analyzer probe.)

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screen classification is Grade A, and the aspect ratio is selectable between 16:9 and 4:3 on all inputs. Timecode-referenced clock display, tally, and audio levels (extracted from embedded audio, up to eight channels per input) are all displayed when the unit is in the multiviewer mode. It supports both dynamic and static under monitor displays (UMDs). Alignment and calibration are easily accomplished using the optional probe. Delay through the multiviewer is about one frame, and internal ITU-601/R709 video processing is employed.

Multiviewer configuration is easily accomplished using included Windows-based software; however, the four factory presets provide the most commonly used configurations.

As an added bonus, a "stream" of the multiviewer output is also available for use on PC monitors, and the QCM124W has onboard proprietary software that can reverse or reduce burn-in associated with static frames common to multiviewers.

IN USE

The QCM124W arrived in a very substantial shipping box, along with its external power supply. After unpacking everything, I connected HD-SDI test signals, electing to use these exclusively for the evaluation.

I obtained SMPTE 292 1080i content from our station's NBC HD rack and fed this to one of the multiviewer inputs. To my disappointment, no signal appeared on the screen. I then reconnected the cable to the Video 1 input connector.

Immediately a full screen HD pic-

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Rode

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stand a 130 dB sound pressure level. The NTG-3 weighs less than 6 ounces and its matte champagne finish is not reflective.

It's not unusual to have to roll the low end off on a 416 these days unless you're in the middle of nowhere or in a studio. Sanken rolled off the bottom a bit with their CS-3e and Rode has followed suit with the new NTG-3, so there's not quite as much in the upper bass or lower midrange on the NTG-3. That makes it slightly crisper and brighter—more so when used very close. As you back it off, though, normal air diffusion makes any high-frequency differences between the mics pretty unnoticeable. However, the fact that my 416 is more than 15 years old could suggest that it might not be as bright as it once was. Regardless, with

a zep and a furry, of course, you'll lose a bit of top end.

IN USE

The NTG-3 pattern is a little wider than that of the 416, with more gently sloping shoulders. This translates into a more forgiving pattern for two-shots, but you'll also hear a bit more ambience. My 416 has a little spot about 90 degrees off axis where there's a slight return of high frequencies. The NTG-3 does not. Both mics sound about the same from the rear. The NTG-3 sounded fine when used with my K-Tek carbon fiber boom and a Rycote Softie suspension mount. The NTG-3 had less low frequency boom handling noise, mostly because the 416 has more low frequency response.

After checking for interference pickup from my Verizon cell phone sitting next to the NTG-3, I made a point of taking the NTG-3 to the mall—along with my location

recorder and headphones—to visit T-Mobile, the Apple store and AT&T. There was no interference observed, even with cell phones operating right next to the NTG-3. I was using Whirlwind Accusonic +2 cable and connectors. The shield was not tied to the XLR shells.

SUMMARY

The Rode NTG-3 appears to be a very solid piece of gear. The efforts to eliminate RF are noted and appreciated. I like the unique and very handy padded metal storage tube. The foam windbreaker and simple mic clip all add value to the package. I think you'll be seeing NTG-3s show up in more kits soon. At the moment, I can't see why not. Nice job Rode.

Ty Ford is on permanent loan from Radio World and Pro Audio Review. He may be contacted at www.tyford.com.