

Your careful consideration has led you to the selection of an outstanding value. The Stereotech 1200 has been carefully engineered for ideal flexibility, long life and "in-home performance" you can depend on. A thorough reading of this operating manual will help to give you the stereo pleasure in which you invested.

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STEREOTECH AM/FM RECEIVER



CONTENTS

- How to make it play 2, 3
- How to connect..... 4, 5, 6, 7
- Technical Details 8, 9, 10, 11
- Block Diagram 12
- Performance Details 13
- Guarantee 14

HOW TO MAKE IT PLAY

A **Signal Strength Meter**
Indicates relative signal strength
FM Tuning Meter
Tune FM until the indicator is in the black area in the center of the meter face.

B **Input Selector Indicator**
Illuminates input selected.

C **Automatic Frequency Lock Indicator**
Locks FM tuning to the station being received. Simplifies accurate tuning.

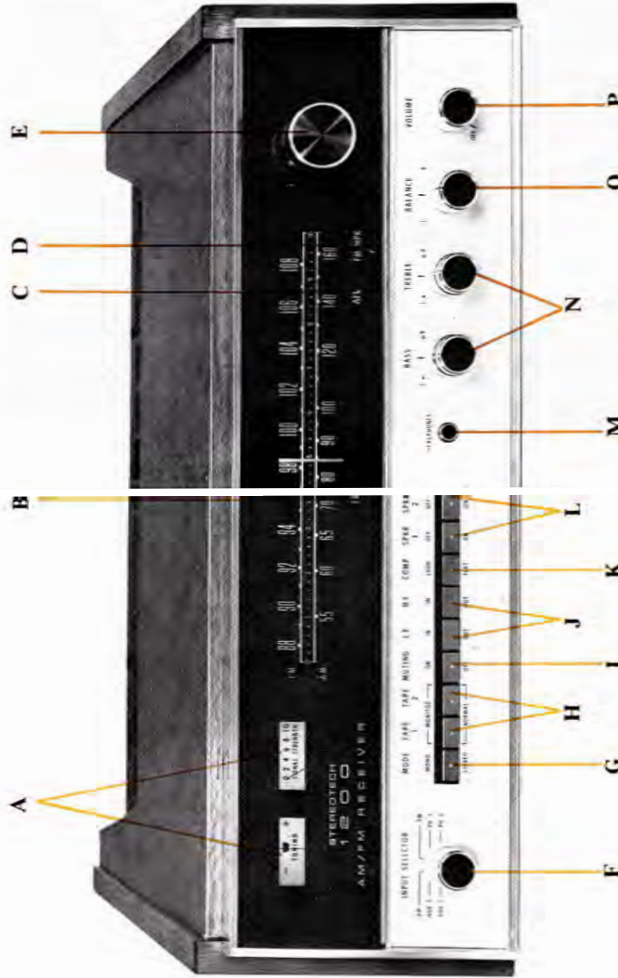
D **FM Stereo Indicator**
Illuminates when the set is tuned to an FM station broadcasting in stereo.

E **Tuning Knob**
Flywheel action for smooth precise control.

F **Input Selector**
As the INPUT SELECTOR is rotated the selected input is illuminated (See B) in the dial area. Turn to an appropriate setting to hear the desired program source. PHONO 2; Selects the record changer connected to the PHONO 2 inputs on the rear panel; PHONO 1; Selects the turntable connected to the PHONO 1 inputs on the rear panel; FM; Used to listen to FM broadcasts, whether stereo or mono. When the broadcast signal changes from mono to stereo, the receiver automatically switches to stereo reception. The FM Stereo Indicator will then glow in red to indicate STEREO. When properly tuned the AFL (automatic frequency lock) indicator lights. AM; Used to listen to AM broadcasts; AUX; Used to reproduce whatever program source is connected to the AUX inputs on the rear panel. (Connect a crystal or ceramic cartridge or the audio outputs of a TV set to the AUX inputs.)

G **Mode Stereo/Mono Switch**
Push to hear mono from the program source you may have set the receiver to reproduce. For stereo the pushbutton is out.

I **FM Muting Cancel Switch**
To eliminate the noise between stations commonly heard during FM tuning, push the MUTING push button IN. Leave the push button OUT to cancel the muting circuit when tuning a weak station.



H **Tape Monitor Switches**
Push the TAPE 1 or TAPE 2 tape monitor switch to monitor or reproduce a recording from a tape deck. To copy from TAPE 1 to TAPE 2 press the TAPE 1 button.

K **Compensation Loudness Switch**
If desired, push to emphasize the lows when listening at low volume levels. The mechanism of human hearing is such that the low notes are not as easily heard at low listening levels.

L **Speaker Selector Buttons**
Selects either or both speaker systems connected on the receiver's rear panel. The speakers are heard only when the buttons are out.

M **Headphone Jack**
Accommodate stereo headphones for monitoring or private listening. The jack is not affected by the speaker switches.

N **Tone Controls**
The BASS control adjusts the receiver's low frequency response, and the TREBLE control its high frequency response. Turn clockwise to emphasize. On each control, the knob part controls the left channel, while the ring controls the right channel. The center position gives flat frequency response.

O **Balance Control**
Adjust for unequal left/right loudness of sound caused by room acoustics or program material.

P **Volume/Off Control**
Adjusts volume to the desired level and turns the AC power on or off.

HOW TO CONNECT

CONNECTING A RECORD PLAYER TO PHONO 1

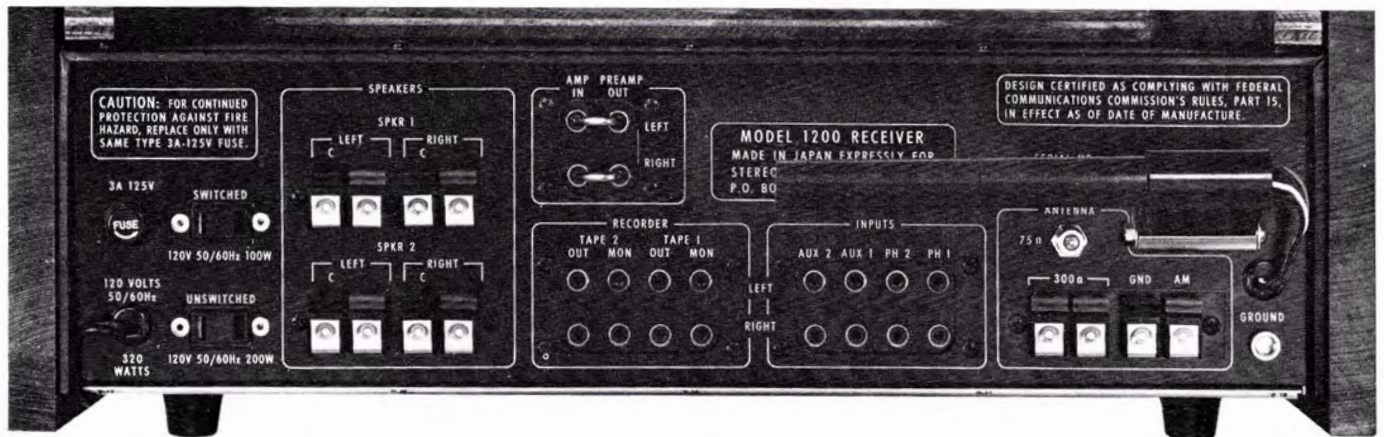
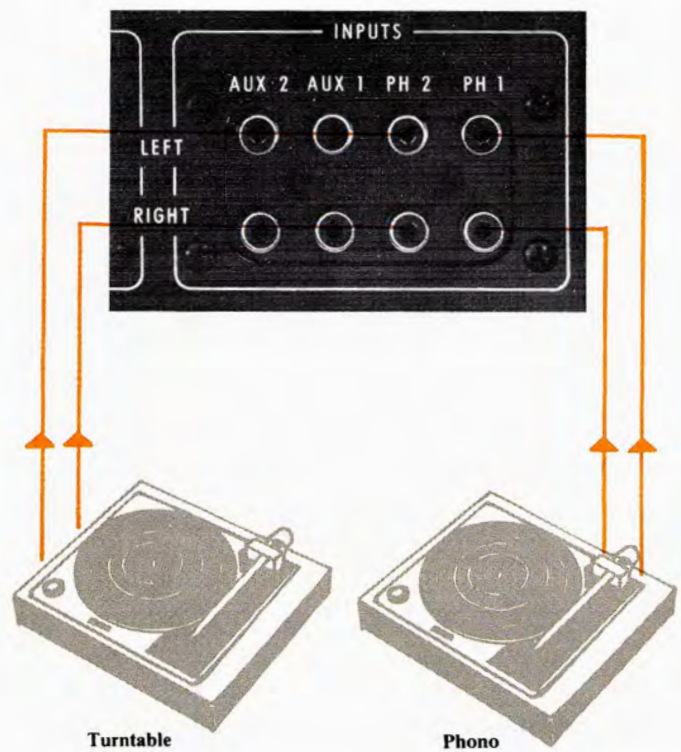
Plug the cable from the left channel of the record player into the PHono 1 LEFT INPUT jack.

Plug the cable from the right channel of the record player into the PHono 1 RIGHT INPUT jack.

You can use PHono 2 for another record player.

Plug the cable from the left channel of the record player into the PHono 2 LEFT INPUT jack.

Plug the cable from the right channel of the record player into the PHono 2 RIGHT INPUT jack.



AUX

Any high level program source that requires flat amplification can be connected to the AUX input jacks.

CONNECTING A TAPE RECORDER

The Stereo Tech 1200 has been designed to be used with two tape recorders. Additional tape recorders can be played by the use of the AUX input jacks.

To Playback/Monitor: TAPE 1

Connect a shielded cable between the left channel output of tape recorder 1 to the TAPE 1 MONITOR LEFT input.

Connect a shielded cable between the right channel output of tape recorder 1 to the TAPE 1 MONITOR RIGHT input.

To Record on Tape Recorder 1:

Connect a shielded cable between the TAPE 1 OUT LEFT jack and the left high level input of a tape recorder.

Connect a shielded cable between the TAPE 1 OUT RIGHT jack and the right high level input of the tape recorder.

To Playback/Monitor: TAPE 2

Connect a shielded cable between the left channel output of tape recorder 2 to the TAPE 2 MONITOR LEFT input.

Connect a shielded cable between the right channel output of tape recorder 2 to the TAPE 2 MONITOR RIGHT input.

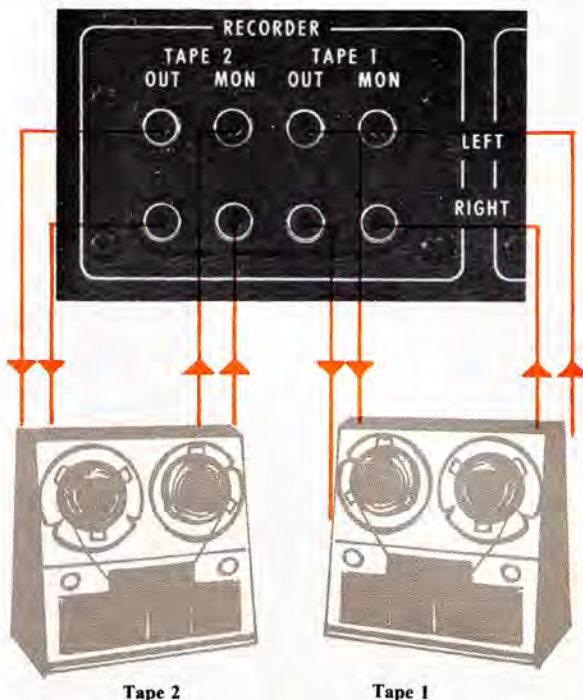
To Record on Tape Recorder 2:

Connect a shielded cable between the TAPE 2 OUT LEFT jack and the left high level input of a tape recorder.

Connect a shielded cable between the TAPE 2 OUT RIGHT jack and the right high level input of the tape recorder.

GROUND CONNECTION FOR PHONO AND TAPE

A GROUND post is provided. Grounds for turntables, record changers, tape decks, etc. should be connected to this post. To prevent hum, make sure the ground wire does not make any connections to the shields of the left and right program cables between the program source and the receiver. The left and right program cables and the ground wire from that source should be wound or twisted together.



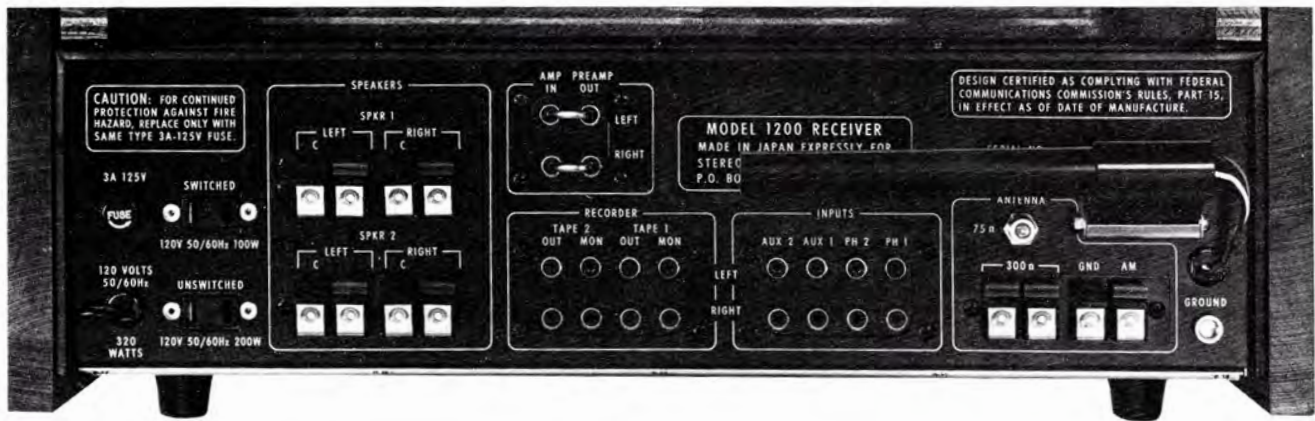
ANTENNA

For FM reception any one of three antenna systems can be used: (1) an outdoor FM antenna, or (2) an all channel (UHF-VHF-FM) antenna, or (3) the indoor dipole supplied. In fringe areas best results will probably be obtained with the use of an outdoor FM antenna. In many areas the indoor dipole may be satisfactory.

OUTDOOR ANTENNA

An outdoor antenna is recommended for optimum performance in all areas. In fringe areas, best results will be obtained with a highly directional FM antenna used in conjunction with a rotator. The antenna can then be directed until the best reception is obtained. Connect the 300 ohm antenna lead to the 300 Ω push connectors on the back panel.

An unbalanced 75 ohm antenna can be connected with coaxial cable and a "type F" connector.



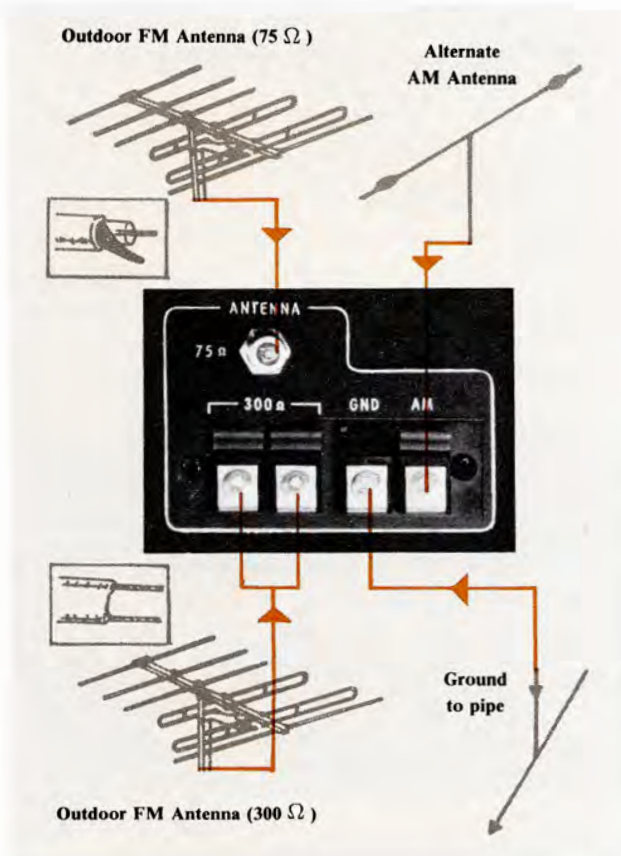
INDOOR DIPOLE ANTENNA

The flexible folded dipole antenna (300 ohm) is for indoor use in urban or high strength signal areas. Connect the lead from the dipole to the 300 Ω push connectors. The flexibility of the thin flat wire assembly permits it to be placed under a rug, tacked behind the stereo or placed in any other convenient location.

In most cases, it is necessary to “position” the antenna for best signal reception. Do the positioning before the antenna is permanently fixed. Keep the antenna away from metal objects. Do not attach to a metal surface.

AM ANTENNA

For AM reception either of two antenna systems can be used: (1) the loopstick provided on the receiver, or (2) an outside (long wire) antenna.



LOOPSTICK

For most local and moderately distant AM reception the built-in ferrite loopstick antenna may be used. The loopstick is attached to the receiver by a pivot mount. The pivot permits adjusting of the antenna to satisfy your installation and reception conditions. In any event, the AM loopstick antenna must be moved away from the back panel for best reception.

OUTSIDE AM ANTENNA

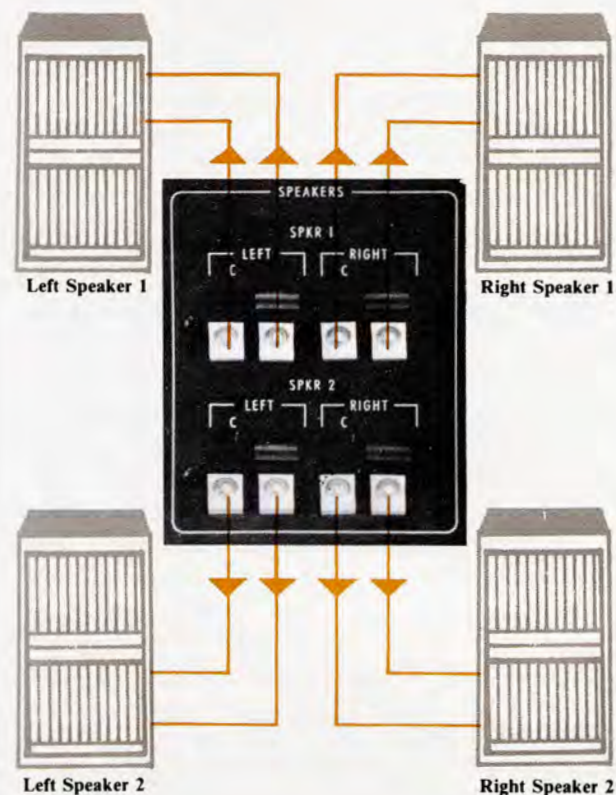
Better long distance reception is possible with the use of a copper antenna wire 50 to 150 feet in length. Attach suitable glass or ceramic insulators at each end of the wire. Suspend it in a stright line as high as possible. Connect a lead-wire at any convenient point on the antenna. It is recommended that a lightning arrester be used with an outdoor AM antenna. The arrester should be well grounded to a suitable metal water pipe or copper or aluminum rod sunk into the ground.

Connect the AM antenna lead-in wire to the AM push connector.

LOUDSPEAKER CONNECTIONS:

The receiver is designed for stereo connection only. Do not connect for monophonic (one loudspeaker) operation. Damage to the loudspeaker or the power amplifier may result.

Both main and remote speakers are connected to the push connectors on the back panel.

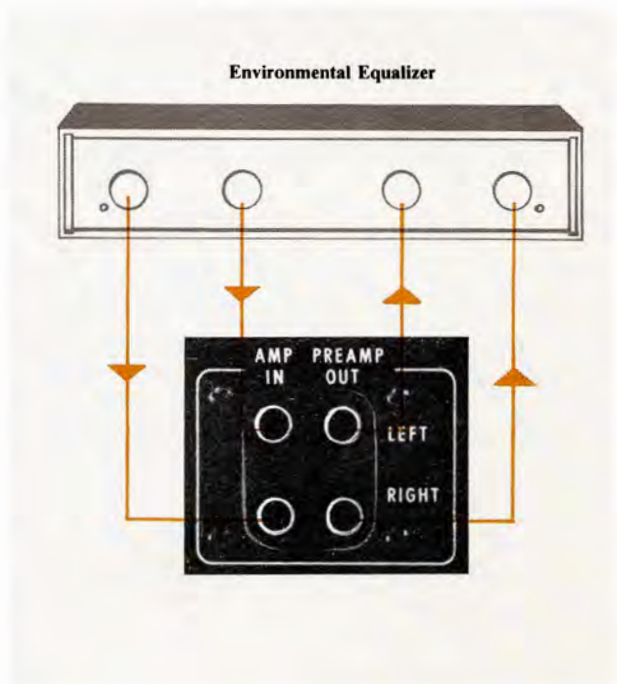


When the output of the receiver and the speakers have been connected to the proper push connectors on the back panel, the front panel pushbuttons turn the speakers ON or OFF.

Connect the lead from the left main loudspeaker to the SPKR 1 LEFT push connector. Connect the lead from the right main loudspeaker to the SPKR 1 RIGHT push connector. Use lamp cord, bell wire, or wire with similar type of insulation to connect the loudspeakers to the receiver. For the normally short distances of under 50 feet, #18 wire or larger can be used. For distances over 50 feet between the receiver and loudspeaker use larger diameter wire.

CONNECTING LOUDSPEAKERS WITH ENVIRONMENTAL EQUALIZERS

Remove the jumper busses. The environmental equalizer is connected between the PREAMP-OUT and AMP INPUT jacks. Connect PREAMP-OUT to the environmental equalizer input. Connect the environmental equalizer output to AMP INPUT. Connect the loudspeakers in the standard fashion.



FUSE

A 3 ampere fuse protects the receiver circuits. This fuse does not protect additional equipment connected to the back panel AC power outlets.

AC POWER OUTLETS

There are two AC power outlets provided on the back panel. The power to the switched outlet is controlled by the front panel AC power switch on the VOLUME control. Use this outlet for an environmental equalizer, etc. The unswitched receptacle is on at all times. Use this for a turntable or record changer. It is necessary to turn off the turntable or record changer with its own AC power switch.

TECHNICAL DETAILS

The Stereotech 1200 is a high quality AM/FM receiver. It takes advantage of the design skills and knowledge of electronic designers in the United States and the large production facilities of careful and skilled overseas manufacturers. A consortium of outstanding design scientists engineered the Stereotech 1200 and established the complete test procedures and test facilities. Each Stereotech 1200 is required to meet these rigorous test procedures after arrival in the United States.

AUDIO— Each channel of the 1200 can be divided into four parts. They are the phono, tone, filter, and power amplifier section.

1. Phono—The phono amplifier consists of 2 transistors and one FET per channel, each of which is selected for low noise and high gain. This design achieves an open loop gain far in excess of what is required for normal phono amplification. The extra gain is used as negative feedback to further reduce noise and distortion. Even at 20 Hz, where RIAA equalization requires the highest gain, the noise and distortion challenges detection by the best measuring equipment.

Input sensitivity of the phono amplifier is 3 millivolts for 1.2 volts output at the PREAMP jacks. The phono amplifier closed loop gain is 42 dB at 1,000 Hz.

An extremely wide dynamic range is provided by the use of high supply voltage (55 VDC) and special bootstrap circuit, uncommon in pre-amplifier design. The output emitter follower can deliver a low distortion signal over 22 times more than needed to deliver full power at the speaker terminals. This would require an input voltage greater than any current magnetic cartridge is capable of delivering; therefore, overload is virtually impossible.

The tape output jacks have a source impedance of less than 500 ohms and provide 1.2 volts out from a 10 millivolt input.

2. Tone Control—High level inputs are connected to the tone control section through the selector switch, balance and volume controls. One of the pushbuttons connects a tap on the volume control to provide for loudness compensation. The signal is then fed to a low noise direct coupled amplifier. It performs an impedance match and boosts the signal above any noise generated by the tone controls. The tone control amplifier is of the feedback type and provides 16 dB minimum of controls at 20 Hz and 20,000 Hz. An emitter follower drives the preamplifier output and the power amplifier through the filter section.

3. Filter—The filter section is made up of two transistors per channel connected as active high frequency and low frequency filters. The high frequency (scratch) filter starts its roll off at 7,000 Hz and continues at the rate of 12 dB per octave so that 20,000 Hz is more than 18 dB down. The low frequency (rumble) filter starts its roll off at 50 Hz and continues at the rate of 12 dB per octave. At 20 Hz the response is more than 18 dB down.

These filters are switched in or out by front panel pushbuttons and are designed so that the preamplifier output impedance remains low.

The tone control/filter section has a gain of 10 dB and requires 350 mV input for 50 watts at the speaker terminals.

4. Power Amplifier—The power amplifier consists of 10 transistors in each channel. This complexity provides extremely high open loop gain to insure low noise and distortion. It insures a fool proof circuit that will protect the output amplifier from damage caused by any conditions external to the unit.

The input stage is a differential amplifier with one base for the input and the other for the feedback. The combined output is fed to a class A stage that in turn drives a pair of class B drivers. They drive the class B output transistors.

A transistor is used in the bias network to sense ambient temperatures and adjust operating conditions accordingly.

Two more transistors sense the current through the output emitter resistors and limit it to a value that provides slightly more than rated output into 4 ohms.

Two power diodes are connected across the output transistors in the reverse direction so that they do not effect normal operation but absorb any reverse pulses generated by inductive loads.

Three transistors that are common to both channels, sense the presence of D. C. on either channel output. If an output transistor should fail, a relay disconnects the speakers. Time constants are such that this circuit not only protects your speakers from damage, it also connects them only after all the “turn on” transients have taken place and disconnects before “turn off” transients are heard.

The power amplifiers have an input impedance of 40,000 ohms and requires 1.2 V for rated output per channel.

POWER SUPPLY—The power supply consists of three sections. One for the preamplifier, one for the power amplifier and one for the tuner.

1. Pre-Amplifier Supply—This section has its own separate winding on the power transformer. The supply voltage goes to full wave rectifiers that deliver about 70 VDC to its own regulator—filter circuit. The regulator contains a pass transistor, an amplifier, and a zener diode voltage reference. Its 55 volts DC output has very low ripple.



2. Power Amplifier Supply—A separate winding is used to feed plus and minus 40 VDC to two very large filter capacitors through a full wave bridge. It has high current capacity to provide adequate power for the output stages.

3. Tuner Supply—The tuner supply section uses the plus 40 VDC from the high current supply to drive its regulator. A pass transistor with a zener diode reference delivers 16 VDC to the tuner MPX circuits.

FM TUNER—The FM tuner has two sections, the front end and the IF strip.

1. Front End—For minimum spurious and best sensitivity the front end contains two cascaded FET—RF amplifiers with high Q tuned circuits at the inputs and outputs of each stage. Two transistors are used as mixer and oscillator. A seven section tuning capacitor is mounted inside the shielded enclosure. Four sections are used for the FM, the remaining three sections are used for AM.

The antenna is coupled to the first tuned circuit through a balun transformer providing either a 75 ohm unbalanced or a 300 ohm balanced input.

A variable capacitance diode is connected to the oscillator tuned circuit. It is used to trim the oscillator frequency and is driven from the Automatic Frequency Lock. (AFL) circuit.

An additional zener diode voltage regulator is employed at the B+ terminal of the front end.

2. I. F. Strip—The IF strip contains six stages of amplification for more than 100 dB gain. This assures that even the weakest signals are in the limiting range of this receiver.

The first five stages are integrated circuits, that contain 3 transistors, 2 diodes, and 2 resistors. The sixth is a high gain silicon transistor to satisfy the detector power requirements.

Selectivity is provided by 3 ceramic filters. These filters never require tuning and are very stable over a wide temperature range.

The capture ratio and the AM rejection of an FM tuner are directly related to the limiter detector bandwidth. Therefore, the last three stages, 2 IC's and the transistor, are R.C. coupled to provide maximum bandwidth.

A wide band ratio detector with a bandwidth in excess of one megahertz is used to further enhance the limiting characteristics of the I.F. It is a balanced type that generates the necessary signals to drive the AFL, meters and MPX circuits.

MULTIPLEX—The multiplex can be divided into two sections—the stereo detection circuits and the switching circuits.

1. Stereo Detection—The 19,000 Hz pilot signal is filtered from the composite stereo input signal, amplified by a special limiting amplifier, and doubled to 38,000 Hz. It is then amplified again by another limiting amplifier. The composite signal minus the 19,000 Hz pilot is combined with the 38,000 Hz and fed to a balanced full wave detector that cancels the 38,000 Hz components in the output. The SCA is removed from the composite signal in a special filter before stereo detection.

After the detector, the recovered left and right signals are passed through a dual 19,000 Hz/38,000 Hz filter. Then an amplifier with the proper equalization restores the signals to the original characteristics (de-emphasis).

2. Switching circuits—There are three switching circuits in the MPX section—the muting, mono-stereo and Automatic Frequency Lock.

a. FM muting in the 1200 operates by detecting ultra-sonic noise which is present when tuning between stations or when receiving a weak station. The muting circuit can be activated or defeated by the use of the muting pushbutton on the front panel.

b. Mono/Stereo—The mono to stereo switch will occur only under these conditions: (1) when a 19,000 Hz pilot is present, (2) the signal provides adequate quieting, and (3) the receiver is tuned to the center of the carrier.

c. Automatic Frequency Lock—Automatic Frequency Lock is an exclusive circuit that turns on a local oscillator frequency control voltage when the receiver is tuned to the center of the FM carrier. This control voltage holds proper tuning over a wide range of temperature, voltage, and even mechanical shock. It is disconnected when tuned away from the station.

AM TUNER—The AM-RF amplifier circuit uses a three section variable tuning capacitor in the metal enclosed shielded RF module which also houses the FM-RF front end. A three section variable capacitor is used for greater spurious rejection. The RF amplifier is unique. The circuit has constant sensitivity, constant selectivity and high image rejection across the complete AM band. Ordinary AM-RF circuits cannot do all of these simultaneously. This circuit design achieves high sensitivity even at the low end of the band. Spurious, image, and intermediate frequency rejection are all superior. The same circuit delivers equal selectivity across the entire band. The circuit is unique in a superhetrodyne AM receiver.

In addition, there is no loss of audio frequency response at the low end of the band which is common in AM receivers. Another advantage of the circuit is freedom from cross modulation and overloading by strong stations.

A high-quality loopstick antenna is provided. It can be moved for maximum performance, optimum signal or minimum interference. In each Stereotech 1200, the loopsticks are individually tuned for optimum performance. This custom matching of the loopstick to the AM-RF front end maximizes the performance of the loopstick antenna. A back panel antenna push connector can be used to connect an external AM antenna.

An autodyne circuit is used for the AM converter to maintain the excellent image rejection and lack of spurious cross modulation of the AM-RF amplifier. The AM-IF uses two double tuned IF transformers designed to obtain a high degree of selectivity yet allowing good audio fidelity.

A 10,000 Hz active filter eliminates the 10,000 Hz whistle and irritating “Monkey Chatter” caused by an adjacent station. The frequency response of all

stations is nearly flat from 20 Hz to around 3,000 Hz, then roll off begins. Because an active filter is used, the output level at 10,000 Hz, the whistle frequency, is down over 20 dB.

The AVC (automatic volume control) system was designed to prevent bursting or thumps when the AM is tuned through a strong signal. Distortion at low audio frequency is minimized by using two AVC filter sections instead of the conventional one.

PERFORMANCE DETAILS

POWER OUTPUT: 50 watts minimum sine wave continuous average power output, per channel, both channels operating into 8 ohms load impedance; 30 watts minimum sine wave continuous average power output, per channel, both channels operating into 16 ohms load impedance

OUTPUT LOAD IMPEDANCE: 8 ohms or 16 ohms

RATED POWER BAND: 20 Hz to 20,000 Hz

TOTAL HARMONIC DISTORTION: 0.2% maximum harmonic distortion at any power level from 250 milliwatts to rated power per channel across 8 ohms or 16 ohms; both channels operating

INTERMODULATION DISTORTION: 0.2% if instantaneous peak power output is twice rated power or less per channel with both channels operating for any combination of frequencies 20 Hz to 20,000 Hz

FREQUENCY RESPONSE: 20 Hz to 20,000 +1 dB

NOISE AND HUM: Power Amplifier, 95 dB below rated output; Tape 1 and Tape 2, Aux 1 and Aux 2, 89 dB below rated output; Phono 1 and Phono 2, 70 dB below 10 mV input

RATINGS

DAMPING FACTOR: 48 at 8 ohms output; 96 at 16 ohms output

INPUT SENSITIVITY AND IMPEDANCE: Power Amplifier, 1.2 volts, 40,000 ohms; Phono 1 and Phono 2, 3.0 mV, 47,000 ohms; Tape 1 and Tape 2, 350 mV, 100,000 ohms; Aux 1 and Aux 2, 350 mV, 100,000 ohms

TAPE OUTPUT: Preamp, 12 volts with rated input; Tuner, 1.2 volts at 100% FM modulation; Tape, 350 mV with rated input from low level inputs; Phono, 1.2 volts with 10 mV input at 1000 Hz

STONE CONTROLS: Bass \pm 16 dB at 20 Hz. Treble \pm 16 dB at 20,000 Hz

L.F. FILTER: Active filter with 12 dB per octave roll off below 50 Hz, down 18 dB at 20 Hz

H.F. FILTER: Active filter with 12 dB per octave roll off above 7000 Hz, down 18 dB at 20,000 Hz

AM TUNER

TUNING RANGE: 535 to 1605 kHz

SENSITIVITY: 75 μ V IHF (external ant.)

SIGNAL TO NOISE RATIO: 50 dB minimum (IHF), 60 dB at 100% modulation

HARMONIC DISTORTION: Less than 1% (IHF)

IMAGE REJECTION: Greater than 60 dB 535 to 1605 kHz

FM TUNER

TUNING RANGE: 87.5 to 108.5 MHz

USEABLE SENSITIVITY: 2.5 microvolts at 100% modulation (\pm 75 kHz deviation) for 3% total noise and harmonic distortion (IHF)

SIGNAL TO NOISE RATIO: 70 dB below 100% modulation

HARMONIC DISTORTION: Less than 0.5% mono and less than 0.7% stereo

AUDIO FREQUENCY RESPONSE: \pm 1 dB 50 Hz to 10,000 Hz, \pm 2 dB 20 Hz to 15,000 Hz

SELECTIVITY: 55 dB alternate channel minimum (IHF)

SPURIOUS REJECTION: 90 dB minimum (IHF)

IMAGE REJECTION: 70 dB minimum

STEREO SEPARATION: 35 dB minimum at 1,000 Hz

SCA FILTER: 60 dB minimum

GENERAL INFORMATION

POWER REQUIREMENTS: 120 volts 50-60 Hz 50 watts at zero input, 320 watts rated output

SEMICONDUCTOR COMPLEMENT: 68 Transistors; 4 FETs, 5 ICs, 39 Diodes

MECHANICAL INFORMATION

SIZE: Front panel measures 17-1/2 inches wide (444 mm), by 5-5/32 inches high (131 mm). Chassis measures 16-15/16 inches wide (430 mm), by 4-5/8 inches high (117 mm), by 15-7/8 inches deep (403 mm) plus antenna. Knob clearance required is 1-1/2 inches (31 mm) in front of the mounting panel

WEIGHT: 33 pounds (14.97 kg) net, 39 pounds (17.69 kg) in shipping cartons

FEATURES

BASS: Rotary control with 16 dB boost and cut at 20 Hz. on each channel

TREBLE: Rotary control with 16 dB boost and cut at 20,000 Hz. on each channel

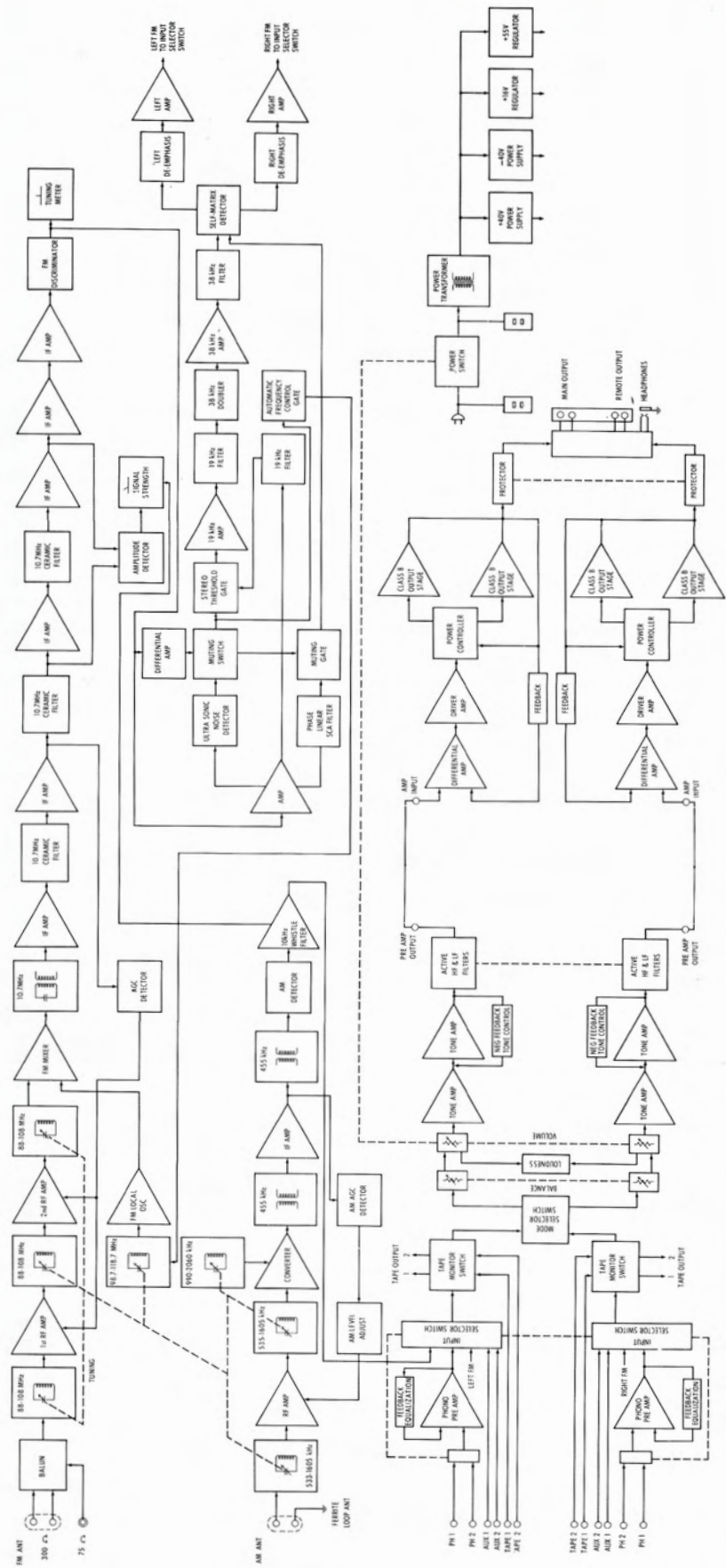
BALANCE: Balanced at center position, attenuation of either left or right channel by rotating control

VOLUME: Precision tracked at all listening levels so that balance does not change with control position. OFF/ON switch is coupled to the same shaft

INPUT: Selector six position: AUX 1, AUX 2, AM, FM, PHONO 1 and PHONO 2

HEADPHONE JACK: For listening with low impedance phones

BLOCK DIAGRAM



Fill in the Application NOW for the FREE 3 Year Service Contract.

The terms of the contract are:

1. The completely filled in application for the SERVICE CONTRACT must be post-marked within 30 days of the date of purchase of the equipment.
2. To receive the SERVICE CONTRACT all information on the application must be filled in. The SERVICE CONTRACT will be issued when the completely filled in application is received at Stereo Technology Division in Conklin, New York. If the application is not received, only the service offered under the 90-day guarantee will apply.
3. To protect you from misrepresentation the contract cannot be transferred to a second owner. It is issued only to the original purchaser when purchased from a franchised dealer.
4. To receive the free service under the terms of the SERVICE CONTRACT, the SERVICE CONTRACT CERTIFICATE must accompany the instrument when delivered to the service agency. Service under the 3 year Service Contract has been committed to McIntosh Contract Service Co., 490 Conklin Avenue, Binghamton, New York 13903.
5. All parts, materials and labor needed to return the measured performance of the equipment to the original performance will be provided free of charge. The SERVICE CONTRACT does not cover any shipping costs to and from the place of service.
6. If the instrument is modified or damaged, as a result of unauthorized repair the SERVICE CONTRACT will be cancelled. Damage by improper use or mishandling is not covered by the SERVICE CONTRACT.

GUARANTEE

Stereo Technology guarantees the mechanical and electrical workmanship and components to be free of defects for a period of 90 days from date of purchase. If such defects occur, the defect will be repaired at no cost to the purchaser. This guarantee does not extend to components damaged by improper use nor does it extend to transportation to and from the place service is performed.

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STEREOTECH

STEREO TECHNOLOGY DIVISION

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