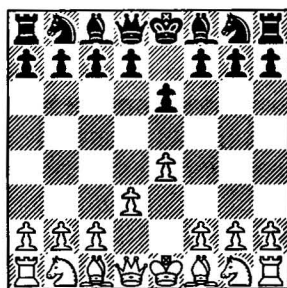


Chapter Four

King's Indian Attack



1 e4 e6

This chapter will deal with the classical King's Indian Attack and its most popular offshoot. Hence:

4.1 2 d3

4.2 2 ♖e2

4.1 2 d3

This introduces the King's Indian Attack proper, so called because White sets up the same basic position as Black often does in the King's Indian Defence to 1 d4. The sequence of White moves tends to be e4/d3/♘d2/♗gf3/g3/♙g2/0-0, with ♖e1 and/or c3 to follow. Over the years, the 2 d3 system has been used by some leading players, notably Fischer (although he didn't stick with it long, preferring the more dynamic 2 d4 and 3 ♘c3). Pal Benko's creative practice of the opening should be noted; it was his games that inspired Fischer to take up the KIA. And although few leading players today employ it consistently, Lev Psakhis remains one of the KIA's high-level modern adherents, whereas Morozevich plays both it and the variant 2 ♖e2. And of

course numerous strong players will occasionally dabble in 2 d3 when they wish to avoid a game with a lot of critical theory, as Short, Bareev, and Anand have done. In spite of its passive reputation, French players will be defending against the KIA a great deal of the time because it appeals to so many average players, not least because they can play their first 7 or 8 moves without thought. I proposed the same two systems against The King's Indian Attack in the first two editions. Those are still completely valid, but for fun I have added a few new set-ups and eliminated one of the old ones. Most black defences equalise against the KIA (accounting for its lack of popularity at the very top), but a reason for my new choices is to give the French player some ideas that are relatively unexplored and therefore difficult for your opponent to respond to automatically.

2...d5

Very often the line presented in 4.12 is entered by playing 2...c5, which is a personal favourite given in the previous editions, but some French players may not wish to play

the Closed Sicilian positions arising from 3 $\text{d}f3$ $\text{d}c6$ 4 $g3$ $g6$ 5 $\text{e}g2$ $\text{e}g7$ 6 0-0 $\text{d}ge7$ 7 $\text{d}c3$, or those from 3 $g3$ $\text{d}c6$ 4 $\text{e}g2$ $g6$ 5 $\text{d}c3$ $\text{e}g7$ 6 $f4$. Needless to say, those relatively harmless systems need not deter one from playing such a sound and unbalanced system as Black.

3 $\text{d}d2$

I'll discuss move order issues both here and after Black's 3rd moves, for example:

(a) 3 $g3?$!, trying to save the move $\text{d}d2$ and keep open $\text{w}g4$, has a couple of drawbacks, but the main one is 3... $\text{d}xe4!$ (3... $\text{e}d6!$? 4 $\text{w}g4$ $g6$ 5 $\text{w}e2$ $\text{d}c6$ = is not as strong but it is instructive, e.g., 6 $\text{d}f3$ $\text{d}xe4$ 7 $\text{d}xe4$ $e5$ 8 $\text{e}g2$ $\text{d}f6$ 9 0-0 $\text{e}g4$ 10 $c3$ $h6$ 11 $h3$ $\text{e}e6$ and Black is at least equal) 4 $\text{d}xe4$ $\text{w}xd1+$ 5 $\text{c}xd1$ $\text{d}f6!$ (5... $\text{e}c5$ also leaves White short of equality, e.g., 6 $f3$ $\text{d}c6$ 7 $\text{d}d2$ $e5?$) 6 $f3$ (6 $\text{d}c3$ $\text{e}b4!$? 7 $\text{d}b5$ $\text{e}a5$ 8 $\text{e}d2$ $\text{e}b6$ 9 $f3$ 0-0?) 6... $\text{d}c6$ (6... $\text{e}c5?$) 7 $\text{e}e3$ (7 $\text{e}b5$ $\text{e}d7$ 8 $\text{e}e3$ 0-0-0 9 $\text{d}d2$ $a6$ 10 $\text{e}e2$ $\text{e}e7$ 11 $c3$ $e5$ 12 $\text{c}c2$ $\text{e}e6?$) 7... $\text{b6}!$? 8 $\text{d}d2$ $\text{e}b7$ 9 $\text{e}b5$ 0-0-0?

(b) 3 $\text{w}e2$ will sometimes transpose into 2 $\text{w}e2$, but White must also deal with lines like 3... $\text{e}c5!$? 4 $\text{e}xd5$ (4 $\text{d}f3$ $\text{d}e7$ 5 $d4$ $\text{e}b6$ would be experimental, e.g., 6 $e5$ 0-0 7 $g3$ $c5$ 8 $\text{d}xc5$ $\text{e}xc5$ 9 $\text{e}g2$ $\text{b6}!$ intending ... $\text{e}a6$) 4... $\text{d}f6$ 5 $\text{d}xe6$ $\text{e}xe6$ (5...0-0!? 6 $\text{e}e3!$?) 6 $\text{e}e3$ $\text{e}xe3$ 7 $\text{f}xe3$ $\text{d}c6$ 8 $\text{d}f3$ $\text{w}e7$ with the idea ...0-0-0 and ... $\text{h}e8$, soon forcing central concessions.

After 3 $\text{d}d2$, the play splits:

4.11 3... $\text{d}f6$

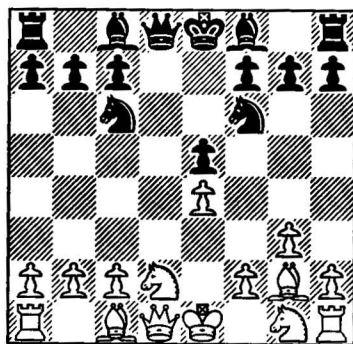
4.12 3... $c5$

4.11 3... $\text{d}f6$ 4 $\text{d}gf3$

4 $g3$ again intends to leave White's options open, for example, 4... $c5$ 5

$\text{d}gf3$ (or 5 $\text{e}g2$ and 6 $f4$) takes Black out of the system he wants. Black could try 4... $\text{d}xe4$ 5 $\text{d}xe4$ $e5$ here, but then the $f1$ bishop can still develop along the $f1$ - $a6$ diagonal in conjunction with attacks of the e -pawn. That's a decent sequence, but Black has two more interesting ideas:

(a) 4... $\text{d}c6$ 5 $\text{e}g2$ (5 $f4?$! $\text{d}xe4$ 6 $\text{d}xe4$ $e5$ and White has major weaknesses; 5 $\text{d}gf3$ $\text{d}xe4$ 6 $\text{d}xe4$ $\text{e}c5!$; 5 $c3$ and Black has 5... $e5$ = or 5... $a5$) 5... $\text{d}xe4$ 6 $\text{d}xe4$ $e5$



(a1) 7 $\text{d}e2?$! is rather passive because it takes the pressure off $e5$. Black can play directly by 7... $\text{e}c5$ or try to force weaknesses by 7... $\text{e}g4$ 8 0-0 (8 $f3$ $\text{e}e6$ 9 0-0 $\text{e}c5+$ 10 $\text{c}h1$ $\text{w}e7$ 11 $\text{d}b3$ $\text{e}d8?$) 8... $\text{d}d4$ 9 $f3$ $\text{e}c5$ 10 $\text{c}h1$ $\text{e}e6$ 11 $c3$ $\text{d}c6$ 12 $\text{d}b3$ $\text{e}b6?$;

(a2) 7 $\text{d}gf3$ is the position that Black has been looking for: White's bishop is passive on $g2$ while both of Black's bishops develop freely, and in the absence of $\text{e}b5$ his e -pawn is simple to defend. See the instructive example of this position below via the order 4 $\text{d}gf3$ $\text{d}c6$ 5 $g3$ $\text{d}xe4$ 6 $\text{d}xe4$ $e5$ 7 $\text{e}g2$.

(b) 4... b6 intends to occupy the $a6$ - $f1$ diagonal once White plays $\text{e}g2$, or to settle for ... $\text{e}b7$ if White decides to play passively and waste the $g3$

move. One sequence would be 5 $\text{g}2$ (5 $\text{g}3$ $\text{dxe}4$ 6 $\text{dxe}4$ $\text{c}5$) 5... $\text{c}6$ 6 $\text{g}3$ $\text{dxe}4$ 7 $\text{dxe}4$ $\text{a}6$! 8 $\text{c}3$ (8 $\text{e}5$ $\text{d}7$; 8 $\text{c}4$ $\text{c}5$) 8... $\text{d}7$ 9 $\text{a}4$ $\text{d}3$!.

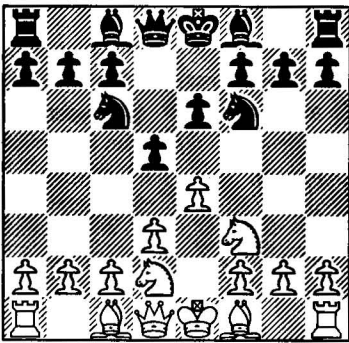
After 4 $\text{g}3$ I will give no less than 3 systems:

4.111 4... $\text{c}6$

4.112 4... $\text{c}5$

4.113 4... $\text{b}6$

4.111 4... $\text{c}6$



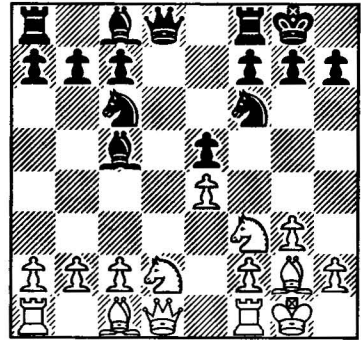
5 $\text{c}3$!

Called 'best' by nearly everyone over the last 5 years, 5 $\text{c}3$ is the only reason that 4... $\text{c}6$ has been somewhat under a cloud. But I think that Black has some original ideas in these lines. Against moves other than 5 $\text{c}3$, Black will usually play for ... $\text{dxe}4$ and ... $\text{e}5$:

(a) 5 $\text{e}2$ $\text{d}6$ (maybe an original idea? Black covers $\text{e}5$ and waits on ... $\text{e}5$; possible too is 5... $\text{c}5$!? 6 0-0 $\text{e}5$!? 7 $\text{exd}5$ $\text{wxd}5$ =) 6 0-0 0-0 7 $\text{c}3$ $\text{a}5$ 8 $\text{w}c2$ $\text{e}5$ 9 $\text{exd}5$ $\text{dxd}5$ 10 $\text{d}c4$ $\text{a}4$!? or 10... $\text{e}6$ 11 $\text{d}g5$ $\text{xf}5$;

(b) 5 $\text{g}3$ $\text{dxe}4$ 6 $\text{dxe}4$ $\text{e}5$ (as mentioned above, the idea is that $\text{g}3$ weakens the light squares and loses a tempo if White plays $\text{c}4$ or $\text{b}5$. Compare this with the Philidor De-

fence; it is an example of how having a tempo less can mean getting more information about what the opponent is doing, in this case $\text{g}3$, and then putting it to use) 7 $\text{g}2$ (this invites Black to try to occupy the $\text{a}6$ - $\text{f}1$ diagonal by ... $\text{b}6$ and ... $\text{a}6$; on the other hand, putting the $\text{f}1$ bishop elsewhere would leave White's king-side light squares undefended, e.g., 7 $\text{b}5$ $\text{c}c5$ and 8 0-0 $\text{g}4$ or 8 $\text{c}c6$ + $\text{bxc}6$ 9 $\text{w}e2$ $\text{w}e7$ 10 $\text{d}c4$ $\text{a}6$ 11 $\text{d}fxe5$ 0-0 intending ... $\text{d}4$, or 12 $\text{c}3$ $\text{w}e6$ 13 $\text{b}3$ $\text{cxc}4$ 14 $\text{dxc}4$ $\text{dxe}4$ 15 0-0 $\text{d}xf2$ 16 $\text{w}xe6$ $\text{d}e4$ + 17 $\text{c}h1$ $\text{fxe}6$?) 7... $\text{c}5$ 8 0-0 0-0



(b1) 9 $\text{c}3$ $\text{a}5$ 10 $\text{w}c2$ $\text{b}6$ 11 $\text{d}c4$ $\text{a}6$! 12 $\text{d}d1$ $\text{w}e7$ 13 $\text{d}e3$ $\text{d}ad8$! 14 $\text{d}d5$ $\text{dxd}5$ 15 $\text{exd}5$ $\text{e}4$! 16 $\text{d}e1$? (16 $\text{d}e1$? $\text{d}e5$! 17 $\text{dxe}4$ $\text{d}g4$! - Fappas; 16 $\text{dxc}6$ is best) 16... $\text{d}3$ 17 $\text{wb}3$ $\text{wf}6$ 18 $\text{dxc}6$ (18 $\text{d}g5$ $\text{wf}5$ 19 $\text{dxd}8$ $\text{exf}3$?) 18... $\text{exf}3$ 19 $\text{d}h1$ $\text{e}e2$ + Fargags-Fappas, Germany 1979;

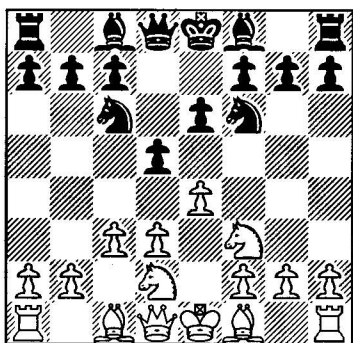
(b2) 9 $\text{w}e2$ $\text{a}5$ 10 $\text{d}c4$ $\text{w}e7$ (10... $\text{g}4$ 11 $\text{c}3$ $\text{wc}8$!?) 11 $\text{d}e3$ (11 $\text{d}g5$ $\text{d}g4$ 12 $\text{c}3$ $\text{h}6$ 13 $\text{d}xf6$ $\text{wxf}6$ 14 $\text{h}3$ $\text{e}6$; 11 $\text{c}3$ $\text{b}6$ and ... $\text{a}6$, when the queen is not happy on $\text{e}2$) 11... $\text{d}4$! (11... $\text{d}8$) 12 $\text{dxd}4$ $\text{exd}4$ 13 $\text{d}c4$ $\text{d}g4$ 14 $\text{wd}3$ $\text{d}d7$ (14... $\text{d}f8$ is mentioned by Wintzer; then 15 $\text{e}5$ $\text{d}d7$ 16 $\text{dxb}7$ $\text{d}ab8$ 17 $\text{c}c6$ $\text{w}e6$ 18

♙xd7 ♚xd7 gives Black more than enough for a pawn) 15 a4 f6 16 ♙d2 b6 17 ♖h1 ♚ad8 18 ♙f4? (18 f4 ♚fe8?) 18...♙b4! 19 f3 (19 ♚xd4?? ♖e5) 19...♖c5 20 ♚e2 ♙e6 21 ♙c1 (21 ♚fd1 d3 22 cxd3 ♖xd3!?) 21...d3 22 cxd3 ♚xd3-+ 23 ♖a3 ♚fd8 24 ♙f4 ♙b3 25 ♖b5 ♖e6 26 ♙e3 ♙c5! 27 ♙xc5 ♖xc5-+ Matthaehi-Wintzer, Bundesliga West 1997;

(c) 5 e5 ♖d7 6 d4 f6 and because of the wasted d3-d4 Black is a whole tempo up on the Guimard Variation (2 d4 d5 3 ♖d2 ♖c6 4 ♖gf3 ♖f6 5 e5 ♖d7). Thus:

(c1) 7 exf6 ♚xf6 8 ♖b3 ♙d6 (or 8...e5 9 dxe5 ♖dxe5 10 ♖xe5 ♚xe5+ 11 ♙e2 ♙d6?) 9 ♙b5 e5! 10 dxe5 ♖dxe5 11 ♚xd5 ♙e6 12 ♚e4 ♖xf3+ 13 ♚xf3 ♚xf3 14 gxf3 ♙d5 15 ♖d4 0-0 16 ♙xc6 bxc6 17 ♙e3 c5-+.

(c2) 7 ♙b5 fxe5!? 8 dxe5 ♙e7 9 ♙xc6 bxc6 10 ♖d4 (10 0-0 0-0? with the bishop pair and ...c5 to come) 10...♖xe5 11 ♚h5+ ♖f7 12 ♖xc6 ♚d6 13 ♖xe7 ♚xe7 14 0-0 0-0 15 ♖b3 e5!?



5...♙d6!?

This is one of those ideas that I thought I'd come up with myself but when I sat down to write this chapter I found 13 master games with it! It tries to address the dual issues of White's moves e5 and b4, and I have

supplied some analysis to indicate that it succeeds in doing so. Normally Black plays 5...a5 to stop b4, which is supposed to favour White but that's not clear either and deserves a close look: 6 e5! (in my opinion the only chance for an advantage; others include 6 ♚a4 ♙e7 7 e5 ♖d7 8 d4 0-0 9 ♙b5!? ♖a7 10 ♙d3 c5 11 h4!? f5 12 ♖f1 cxd4 13 cxd4 ♖b6 14 ♚d1 ♙d7? Friedman-Shulman, Connecticut 2003; and 6 ♙e2 ♙e7 7 0-0 0-0 8 ♚c2 e5 9 b3 b6 10 ♙b2 ♙a6 11 ♚fe1 ♚d7 12 ♚ad1 ♚ad8= was a typical reversed Philidor's Defence, Sergeev-Lipka, Czech Rep 2002; the typical Philidorian 6 ♚c2 e5 7 ♙e2 ♙e7 is equal, and has been played in many games; finally 7...g6!? is an interesting option) 6...♖d7 7 d4 f6 and:

(a) 8 ♙b5 is given '!' by McDonald and has done well, but may not do much: 8...fxe5 9 dxe5 (9 ♖xe5? ♖xe5 10 dxe5 c6 11 ♙d3 ♖xe5?) 9...♙e7 10 0-0 0-0 11 ♚e2 ♖c5?! (11...♚e8!? intending ...♚h5 – Kindermann; a good idea that should be tried!) 12 ♖b3 ♖xb3 13 axb3 ♙d7 14 ♙d3 with a small but definite advantage, Kindermann-Farago, Budapest 1988;

(b) 8 exf6 ♚xf6 9 ♙b5 ♙d6 10 ♖f1 0-0 11 ♖e3. This position has arisen many times in practical play. Black might try 11...♖b6!?, to guard d5 and prepare ...e5, e.g., 12 0-0 (12 ♙d3? e5) 12...♙d7 (12...e5!? 13 ♖xd5! ♖xd5 14 ♙c4 ♙e6 15 dxe5 ♖xe5 16 ♙xd5 ♖xf3+ 17 ♙xf3±) 13 ♙d3 (13 ♙xc6 ♙xc6 14 ♖g4?! ♚f5 15 ♖ge5 ♙xe5 16 ♖xe5 ♙b5?) 13...e5 14 ♖xd5 ♖xd5 15 ♙c4 exd4 16 ♙xd5+ ♖h8 17 cxd4 ♙g4=.

6 ♚e2

Threatening e5. Black seems to consolidate his position in every case:

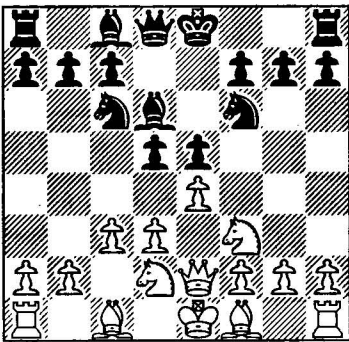
(a) 6 g3 0-0 7 ♙g2 e5 (7...dxe4 8

dxe4 e5 unclear, e.g., 9 ♖e2 ♗g4 10 ♘c4 a5 11 h3 ♗e6 12 ♘xd6 ♜xd6 13 0-0 ♞ad8) 8 0-0 ♗e6= with the idea 9 ♘g5 ♗g4 10 ♜b3 ♗e2;

(b) 6 b4 e5 (or 6...a6 7 ♗b2 e5, or 6...a5!? 7 b5 dxe4 8 dxe4 ♘e5 9 ♘xe5 ♗xe5 10 ♜c2 Portisch-Ljubojevic, Montreal 1979, and 10...♗d6 11 ♘c4 ♗c5± was best) 7 exd5 (7 b5 ♘e7 8 ♗b2 0-0=) 7...♘xd5 8 b5 (8 ♗b2 0-0 9 ♘c4 ♗g4=) 8...♘ce7 and Black has no problems;

(c) 6 d4 dxe4 7 ♘g5 e3!? 8 fxe3 0-0 9 ♗d3 e5=;

(d) 6 ♗e2 0-0 7 0-0 a5 8 ♞e1 ♞e8 (8...e5!?) 9 h3 h6 10 b3 b6 11 ♗f1 e5 12 a3 d4= Baklan-Gdanski, Magdeburg 2000.
6...e5



7 exd5?!

White should prefer either 7 b4 a6 (or 7...0-0 8 b5 ♘e7) 8 ♗b2 0-0= or 7 g3 0-0 8 ♗g2 ♗e6=.

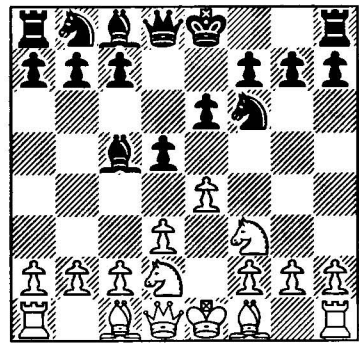
7...♘xd5 8 ♘c4 0-0 9 ♘xd6?!

Best is 9 ♗d2 ♗g4 10 h3 ♗h5 11 0-0-0 ♜f6 12 g4 ♗g6.

9...♜xd6 10 ♗d2 ♗f5 11 0-0-0 ♞ad8 with excellent play against the backward d-pawn. It seems to me that Black has sufficient play after 4...♘c6, and in particular both 5...a5 and 5...♗d6 should hold their own against 5 c3.

4.112 4...♗c5

I have to admit that not so long ago when I first noticed a game with this move I thought it a very irregular one. But my database has over 110 games with 4...♗c5 and they don't show me any convincing reason not to recommend it. The idea is a provocative one: to lure White's central pawns forward in order to undermine them. Barring that, the bishop will be an aggressively placed piece on c5.



5 e5

By far the most important move, as seen from:

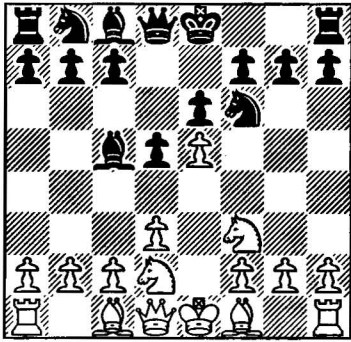
(a) 5 g3? dxe4 6 dxe4 (6 ♘xe4 ♘xe4 7 dxe4 ♗xf2+ 8 ♜xf2 ♜xd1 9 ♗b5+ ♜d7) 6...♘g4, and White (who has fallen for this trap more times than one could possibly imagine) is objectively lost;

(b) 5 ♗e2 dxe4 (5...♘c6!? 6 0-0 e5) 6 ♘xe4 (6 dxe4!? e5, or Black can try the funny Philidor-like 6...♘g4 7 0-0 ♗xf2+ 8 ♞xf2 ♘e3 9 ♖e1 ♘xc2 10 ♜d1 ♘xa1 11 b4! with very unclear play) 6...♘xe4 7 dxe4 ♜xd1+ 8 ♗xd1 ♘c6 9 ♗f4 ♗b6 (9...f6!? 10 ♗xc7?! e5) 10 0-0 f6 11 ♞e1?! (11 e5=) 11...e5 12 ♗e3 ♗e6 Gushpit-A.Ivanov, Barlinek 2002;

(c) 5 d4 is almost never played and may very well transpose to Chapter

Play the French

7: 5...dxe4!? is an independent response (5...♖b6 6 ♖d3 c5 7 dxc5 ♗xc5 transposes to the 3...♗e7 Tarrasch chapter; 5...♗e7 is a direct transposition to that same chapter with an extra move on both sides, i.e. 2 d4 d5 3 ♖d2 ♗e7 4 ♖g3 ♖f6) 6 dxc5 exf3 7 ♗xf3 ♖c6 and Black's free play makes this appear equal, e.g., after 8 ♖e4!? (8 ♖d3 ♖e5; 8 c3 0-0 9 ♗e2 e5) 8...♖xe4 9 ♗xe4 0-0 10 ♗e2 (10 ♖f4?! e5 11 ♖d3 f5 12 ♗c4+ ♖h8; 10 ♖d3 f5 11 ♗e3 e5) 10...e5 11 0-0 ♗e6=.



5...♖fd7 6 d4

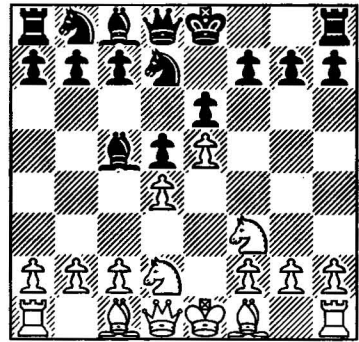
(a) 6 g3!? isn't played, but demands some analysis: 6...♖c6 (maybe 6...♗b6 7 ♖g2 c5 is a good sequence, e.g., 8 0-0 ♖c6 9 ♖e1 ♗c7 10 ♖b3 ♖xe5 11 ♖xe5 ♖xe5 12 ♖xc5 0-0=) 7 ♖b3 ♗e7 (a fascinating line would be 7...♗b6!? 8 d4 f6!? 9 c4! dxc4 10 ♖xc4 fxe5! 11 ♖g5 ♖f6 12 ♖xe5 ♖xd4 unclear) 8 d4 f6!? (8...0-0) 9 exf6 (9 ♖h3 fxe5! 10 ♗xe6 e4?) 9...♖xf6 10 ♗b5 ♖d7 11 ♗e2 (11 0-0 0-0 12 ♖xc6 ♖xc6 13 ♖e5 ♗e8 14 ♖f4 ♗b5 15 ♖e1 ♖d6=) 11...0-0! 12 ♖xc6 ♖xc6 13 ♗xe6+ ♖h8 with at least sufficient compensation;

(b) 6 c3 is subtle: where does Black wish to put his pieces?

(b1) 6...0-0?! 7 d4 ♗e7 (7...♗b6 8 ♖d3 c5 9 ♖f1!? f5 10 ♖g3 ♖c6 11 ♖e2

cx d4 12 cxd4± Kasparov-Rendle, London 1998) 8 ♖d3 c5 9 0-0±. Black has castled too early in this variation that can also arise in Chapter 7;

(b2) 6...♗b6! 7 g3?! (7 b4!? f6 8 d4 fxe5 9 ♖xe5 ♖xe5 10 dxe5 ♗h4!? 11 g3 ♗e7 12 ♖d3 0-0= Bruno-Playa, Buenos Aires 1994; for 7 d4 c5 see the main line with 6 d4 ♗b6) 7...f6 8 ♖h3?! (8 exf6 ♗xf6) 8...fxe5 9 ♖xe6 ♖c5! 10 ♖xc8 ♖xd3+ 11 ♖e2 ♖xc1+ 12 ♖xc1 ♗xc8?.



6...♗b6!?

That Black's system is fundamentally sound is shown by the fact that 6...♗e7 7 c3 (or 7 ♖d3 c5 8 c3) 7...c5 transposes to a Chapter 7 main line in which Black has equal chances! But 6...♗b6 is also full of interest.

7 ♖b3!

A logical move played in order to neutralise ...c5 and to get the knight out of the way of its own pieces. 7 ♖d3 c5 presents no problems for Black after 8 c3 (8 c4?! ♖c6 9 0-0 cxd4 10 cxd5 exd5 11 ♖b3 ♖f8?! [11...0-0 12 ♖e1 ♖e8 13 ♖f4 ♖f8!?] 12 ♖g5 ♗c7 13 a4!? ♖e6 14 ♖e1 ♖d7!?= Ree-U.Geller, Netanya 1968) 8...♖c6 9 dxc5 ♖xc5 (or 9...♖xc5 10 ♖c2?! ♖d7 11 ♗e2 ♗c7 12 ♖a4 0-0 13 ♖xc6 bxc6?) 10 ♖b3 ♗b6 11 ♗e2 ♗c7 12 ♖f4 (12 ♖b5 0-0 13 ♖xc6 bxc6 14 0-0

a5! 15 ♖e1 ♗a6 Orsagova-Kiss, Rimavska Sobota 1996) 12...f6! 13 0-0!? (13 exf6?! ♜xf4 14 fxg7 ♚g8 15 ♜xe6+ ♗e7; 13 ♗bd4! ♗dxe5 14 ♗xe5 fxe5 15 ♗xc6 exf4 16 ♗e5 0-0?) 13...♗dxe5? Dulik-Wrba, email 1997. 7...c5 8 dxc5

8 c3 ♗c6 9 ♗e3 cxd4 (9...c4!? 10 ♗bd2 f6=) 10 cxd4 ♗a5+? (10...f6!) 11 ♗xa5 ♜xa5+ 12 ♗d2 ♜b6 13 ♗c3 0-0 14 ♗d3± Khalifeh-Kristinsdottir, Istanbul 2000.

8...♗xc5 9 ♗e3

9 ♗g5 ♜c7! – Kindermann.

9...♜c7 10 ♗xc5 ♗xc5 11 ♗xc5 ♜xc5 12 c3 ♗d7 13 ♜b3

To prevent ...♗b5. Kindermann analyses 13 ♗d3 ♗b5 14 0-0 ♗xd3 15 ♜xd3 ♗c6=.

13...♗c6 14 ♗d3 f6!?

During the game Kindermann expected 14...d4!, liquidating the centre; after 15 ♗e4 dxc3 16 ♜xc3 ♜xc3+ 17 bxc3 ♗a5 (17...♚c8 may be still better) 18 ♚b1 ♚b8 19 ♗d4 b6, Black has at least equalised.

15 exf6 gxf6 16 ♜xb7

16 ♜c2 0-0-0 17 0-0-0 e5 18 ♗f5 ♗e7 with the advantage – Kindermann.

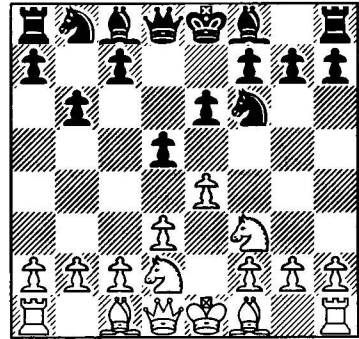
16...♚b8 17 ♜c7 ♚xb2

Black could apparently have drawn by force following the move 17...e5!?, which cuts off the queen from the kingside after 18 0-0 (18 0-0-0 ♚c8 19 ♜b7 ♚b8 20 ♜a6 e4 21 ♚he1 ♗c8 22 ♜a4 0-0) 18...♚c8 (18...e4 19 ♚ae1) 19 ♜b7 ♚b8 20 ♜a6? (20 ♜c7 ♚c8=) 20...e4?.

18 0-0 ♜xc3 19 ♚ad1

and White had significant but unclear compensation in Kindermann-Sarana-Hungeling, Bad Wiessee 2002. A cute idea is 19...♚xa2 20 ♗d4! ♜a5! 21 ♗xe6!.

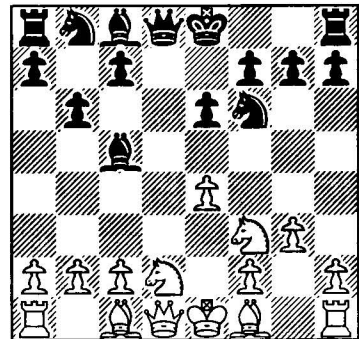
4.113 4...b6



This is now a well-established solution to the KIA. Black's c8 bishop can go to b7 or a6 depending upon what White does, and in particular the desired g3/♗g2 set-up will encourage an early ...♗a6.

5 c3

(a) 5 g3 dxe4 6 dxe4 ♗c5! (Black has scored 58% with this move)



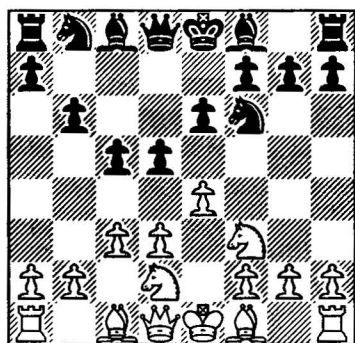
7 ♗b5+ (7 ♗g2 ♗a6 8 c4 ♜d3 9 ♜b3 ♜xb3 10 axb3 ♗b7 11 ♗e5 ♗c6! 12 ♗d3 ♗e7 13 e5 ♗d7 14 f4 a5 15 0-0 0-0-0 and Black had a solid grip on the position, Heinz-Germer, Willingen 2001; 7 ♗d3 e5 8 0-0 ♗h3 9 ♚e1 ♗g4 10 ♚e2 ♜f6 11 c3 g5! 12 ♜e1 a5 13 b3 h5 14 a4 h4? Rolletschek-Kindermann, Graz 2001) 7...♗d7 8 ♗d3 ♗c6 9 c3 (9 ♗b3 ♗d6 10 c3 0-0 11 h3 e5? Bhat-G.Rey, San Francisco

Play the French

2000) 9...e5 10 b4 ♖d6 11 0-0 0-0 12 ♛c2 ♗g4 13 ♗e2 a5 14 b5 ♘b8!? 15 ♘c4 ♘bd7 16 ♚d1 ♛e7 17 ♘h4 ♗e6 18 ♘f5 ♗xf5 19 exf5 h6 20 ♘xd6 cxd6 21 c4 ♘c5 Morozevich-Dreev, Yalta 1995. In this battle of elite grandmasters, Black has achieved a powerful knight outpost on the open c-file to match up against the bishops. He went on to win, but this position is hard to assess;

(b) 5 e5 ♘fd7 6 g3 c5. This is a standard ...b6 position that produces interesting play based about the attack on e5. Black has done very well here, mainly because the d2 knight has no good squares to go to in order to prepare ♗f4: 7 ♛e2 ♛c7 (7...♘c6 8 ♘b3 ♛c7 9 ♗f4 c4!? [9...a5 was a good choice] 10 dxc4 ♗a6 11 ♘bd4?! ♗xc4 12 ♛e3 ♗xf1 13 ♗xf1 ♘xd4 14 ♘xd4 ♗c5 15 c3 0-0 R.Montgomery-A.Shaw, corr 1983) 8 c4 ♗b7 9 ♗g2 dxc4!? 10 ♘xc4 b5 11 ♘a3 a6 12 0-0 ♘c6 13 ♚e1 ♗e7 14 ♘c2 0-0 15 b3 ♘b6 Lushnikov-Grishanovich, St Petersburg 1999.

5...c5



6 e5

(a) 6 ♛a4+ ♗d7 (6...♛d7 7 ♛c2 ♛c7! 8 ♗e2 ♘c6 9 0-0 ♗d6 10 ♚e1 0-0 Bauer-Bareev, Cannes 2001) 7 ♛c2 ♛c7 8 ♗e2 ♗e7 9 0-0 0-0 10 ♚e1

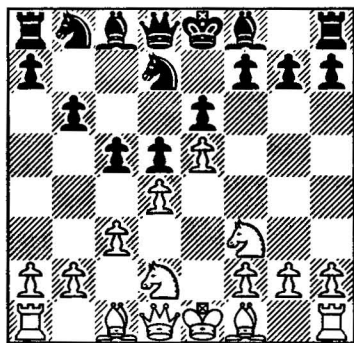
♘c6 11 ♗f1 ♚ac8= Van Delft-Hertneck, Tegernsee 2003;

(b) 6 g3 is cooperative, because White cannot abandon d3: 6...♗a6!? 7 exd5 (7 c4!?) 7...♛xd5 (7...exd5 8 d4 ♗xf1 9 ♘xf1 ♗e7=) 8 ♘c4 ♗xc4!? 9 dxc4 ♛xd1+ 10 ♗xd1 ♘c6 11 ♗g2 ♚c8= or maybe a touch better for White's bishop pair, Short-Bareev, Sarajevo 1999.

6...♘fd7

A position contested by some top players.

7 d4



7...♗e7

Black has also played:

(a) 7...♗a6!? 8 ♗xa6 ♘xa6 9 0-0 ♗e7 10 ♘e1 b5 (a battle of wing attacks begins) 11 ♛g4 g6 (11...0-0 12 ♘df3 ♗h8=) 12 ♘df3 h6 13 h4!? ♛b6 14 ♗e3 c4= Van Weersel-De Jong, Wijk aan Zee 2002;

(b) 7...♘c6 8 ♗b5 ♗b7 9 0-0 a6 10 ♗a4 g5!? Chudnovsky-Bhat, Catonsville 2000. There should follow 11 ♘b1! ♗e7 12 ♗e3±. Objectively better was 10...♚c8 intending ...b5, ...cxd4, ...♘b4, and ...♛c7.

8 ♗b5!? ♗a6!?

8...0-0 9 0-0 ♗a6 10 a4 ♗xb5 11 axb5 a5! =.

9 a4! ♗b7!

9...cxd4 10 cxd4 0-0 11 0-0 ♛c8 12

♞e1 ♘c6 13 ♞e3± Adams-Bareev, Frankfurt 2000.

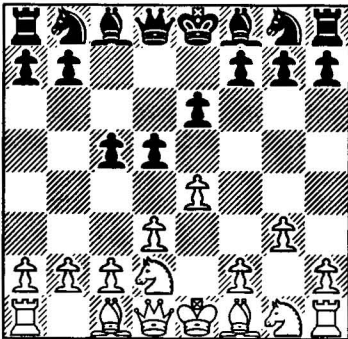
After 9...♗b7!, Anand-Dreev, London [rapid] 1995 continued 10 0-0 ♘c6 11 ♞e1 ♞c8 (11...a6!?) 12 ♘f1 c4 13 ♘g3 h5! 14 b4! cxb3 15 ♚xb3 ♘a5 16 ♚c2 ♘c4!?=.

4.12 3...c5

This move introduces what is arguably the most solid counter to the King's Indian Attack that still retains great flexibility and ambition. Black wants to play ...♘c6/...♗d6/...♘ge7 and create a thoroughgoing imbalance in the position. He may play in the centre for ...e5 and/or ...d4 or on the queenside with ...b5. I have recommended this system for two editions and since it is a second (or really, fourth) system in this book I will present the basics without much detail, since the ideas are similar in most subsystems.

4 ♘gf3

4 g3 has independent significance:



This has become a popular move order to prevent the ...♘c6, ...♗d6 move order by hitting d5 before ...♘ge7 can be played. It can lead to:

(a) 4...♗d6 (this is necessary if Black wants to play the ...♗d6, ...♘c6, ...♘ge7 set-up) and White has:

(a1) 5 ♗g2 ♘e7 6 f4 (6 ♚g4 0-0 6...0-0 7 ♘gf3 ♘bc6 8 0-0 f6 9 ♚e2 ♗c7 10 ♘b3 b6 11 ♘h4 a5! (11...e5!?) 12 c3 a4 13 ♘d2 b5 (13...♞a7=) 14 f5 b4! 15 fxe6 ♗xe6 16 exd5 ♗xd5= was the game Sheremetieva-Fomina, Debrecen 1992.

(a2) 5 f4 ♘c6 6 ♘gf3 is similar, although 6...♘h6!?! threatens ...♘g4 in some lines (after 7 ♗g2!?, for example) and supports ...e5, e.g., 7 h3 0-0 8 ♗g2 f5! 9 e5 ♗c7 10 0-0 ♘f7 with a solid position and ideas of ...g5 and ...b5;

(a3) 5 ♚g4 is the consistent move, playing to weaken Black's kingside. Now there is another split:

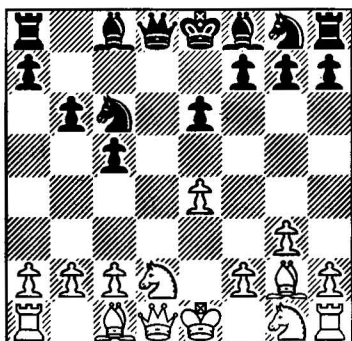
(a31) 5...♘f6! 6 ♚xg7 ♗g8 7 ♚h6 ♘c6 with a large lead in development and unclear compensation, e.g., 8 c3 ♗d7 9 ♘gf3 ♚e7 and ...0-0-0. The only practical example that I could find went 10 ♚e3 ♗c7 11 ♗g2 0-0-0 12 ♚e2 h5! (White was doubtless somewhat better about here, but both sides' moves can be criticised) 13 b3 dxe4 14 dxe4 h4! 15 ♘xh4 ♘g4 16 ♗b2 ♘ce5 17 c4?! ♗c6 18 ♗xe5 ♘xe5 19 ♘hf3? ♘d3+ 20 ♘f1 ♚f6 21 ♞d1 ♞d7 22 h4 ♞gd8 23 ♞b1 ♗a5 when the extra pawns mean little or nothing, Vlassov-Kobylykin, Yalta 1995;

(a32) 5...g6! looks weakening, but it can actually be useful in some positions and White's queen loses time because of the threat ...e5, e.g., 6 ♚e2 ♘c6 7 ♘gf3 ♘ge7 8 ♗g2 (8 h4!?! could be met by 8...f6!?! with the idea 9 h5?! g5; but also fine is the modest 8...♚c7 9 ♘b3 e5 10 h5?! ♗g4! 11 hxg6 fxg6 12 exd5 ♘xd5 13 ♗h3 ♗xh3 14 ♞xh3 ♚d7 15 ♞h4 0-0-0 16 ♗h6 ♘d4 with a solid edge, Vorobiov-S.Ivanov, St Petersburg 2003) 8...f6 (or 8...b6 9 exd5 exd5; or 8...♚c7 9 0-0 ♗d7 10 exd5 exd5 11 c4 0-0 12 cxd5 ♘xd5 13 ♘c4

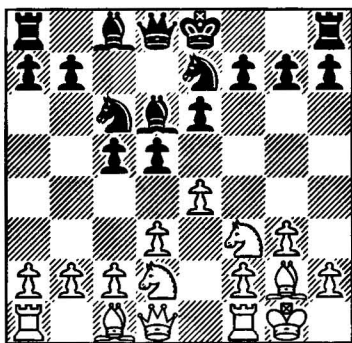
Play the French

♞fe8♞) 9 exd5 (9 0-0 0-0 10 exd5 exd5 11 c4) 9...exd5 10 0-0 0-0 and Black's development is freer than White's.

(b) 4...♟c6 5 ♖g2 dxe4! (White's point is 5...♙d6? 6 exd5 exd5 7 ♙xd5 ♟ge7 8 ♖g2±) 6 dxe4 b6 and Black's bishop will be unopposed on the a6-f1 diagonal:



7 ♟e2 ♙a6 8 c3 (8 0-0 ♞d7 9 c4 ♞d8 10 ♞a4 ♟b4 11 ♞b3 ♟e7 12 a3 ♟d3 13 ♞d1 ♟c6 with an edge) 8...♞d7 9 0-0 ♞d8 10 f4 ♟ge7 11 ♞e1 e5!? 12 ♞f2 exf4 13 gxf4 ♟g6! 14 ♟f3 ♙e7 15 ♙e3 0-0 16 ♞ae1 ♙d3 17 e5 f6♞ Dutschak-Fischer, Bundesliga 1998.
4...♟c6 5 ♖g2 ♙d6 6 ♖g2 ♟ge7 7 0-0



The basic position for this system, which is solid but gives plenty of winning chances. These appealing aspects account for the roughly 1500

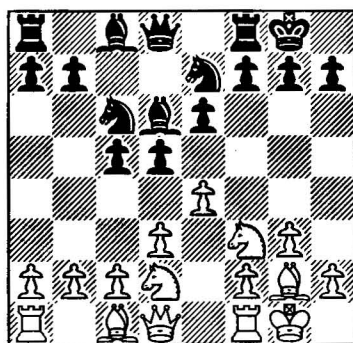
games with it in my database.

7...0-0

Black can try to benefit from doing without this move:

(a) 7...♞c7 8 ♟h4 (8 ♞e1 ♙d7 9 ♞e2 f6 – compare 7...0-0 8 ♞e1 ♞c7; 8 ♟e1 0-0!? 9 f4 f6 10 ♟ef3 ♙d7 11 ♞e1 ♞ac8 12 ♟f1 b5= Rolletschek-Linn, Dearborn 1991) 8...g5!? (or 8...♙e5 9 f4 ♙f6 10 ♟hf3 g6) 9 ♟hf3 h6 intending ...♙d7, ...0-0-0. 9...f6!? is also interesting;

(b) 7...b6 8 ♟h4 (8 ♞e1 ♙c7 9 ♟f1 ♙b7 10 h4 h6 11 c3 dxe4 12 dxe4 ♞xd1 13 ♞xd1 ♞d8= Lederer-Ma.Tseitlin, Beersheva 1990) 8...♙e5!? 9 f4 ♙f6 10 ♟hf3 g6 11 e5 ♙g7 seems more effective than the 7...0-0 8 ♟h4 ♙e5 line below, because now 12 c3 ♙a6! prevents d4.



After 7...0-0, White usually plays:

4.121 8 ♞e1

4.122 8 ♟h4

8 ♞e2 and 8 c3 often transpose, but 8 ♞e2 e5!? 9 exd5 ♟xd5 is an option (10 ♟c4 ♙g4 11 c3 f6), and 8 c3 b6 9 ♞e1 allows 9...dxe4 10 dxe4 ♙a6=.

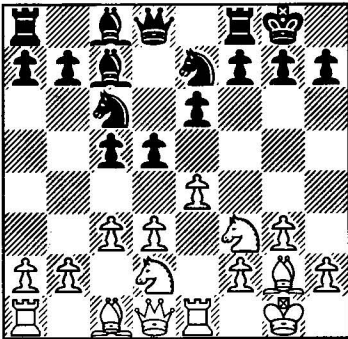
4.121 8 ♞e1

This is far and away the most popular move. White eyes the possi-

bilities of c3 and e5.

8...♖c7

Here 8...b6 and 8...f6!? (rare but interesting because it's so flexible) are also played. But the main alternative is 8...♗c7 9 c3 (9 e5? ♗g6 10 ♖b3 b6 11 d4 cxd4?; 9 exd5 ♗xd5 10 ♗e4 b6= or here 9...exd5; 9 ♗h4 e5!=; finally, 9 ♖e2 can be answered by 9...b6 intending the plan ...a5 and ...♗a6, or 9...e5!?)



A popular position. Black has used some 7 different moves here, all of them playable! These are 9...d4, 9...f6, 9...dxe4 10 dxe4 b6, 9...♗g6, and:

(a) 9...b6 (easily the most frequently-played move) 10 e5 (10 exd5 ♗xd5 11 ♗c4 ♗b7=, or again 10...exd5=) 10...a5 (or 10...♗h8! with the idea ...f6) 11 ♗f1 (11 d4 ♗a6 [or 11...♗f5 12 ♗f1 f6 13 exf6 ♖xf6=] 12 ♗f1 cxd4 13 cxd4 ♖d7 14 h4 ♗b4 15 ♗e3 ♗fc8 16 a3 ♗bc6 17 b3 ♗f5? Dzhumaev-Saltaev, Abu Dhabi 2000) 11...♗a6 12 h4 d4 13 c4 ♖d7 14 ♗1h2 f5?! (14...f6!) 15 exf6? (15 a4!) 15...gxf6 16 ♗g4 (16 ♗h3 ♗f5 17 ♗g4 ♗h8 – Karpov) 16...e5 17 ♗h3 ♖e8 18 ♗h6 ♗f7 19 ♗d2 ♗h8? Sznepik-Karpov, Skopje 1972.

(b) 9...♗b8 10 a3 (10 e5 b6 11 d4 ♗f5 12 ♗f1 f6 13 exf6 ♖xf6= Ostojic-Pytel, Kikinda 1976; 10 ♖c2 b5 11

♗b3 c4! 12 dxc4 bxc4 13 ♗c5 ♗b5 14 ♗e3 ♗b6 15 b4 cxb3 16 ♗xb3 ♗xe3 17 ♗xe3 ♖c7=) 10...a5 11 a4 b6 12 ♖c2 ♗a6 13 ♗f1 ♖d7 14 ♗b1 ♗g6? intending ...f5, Makropoulos-Grivas, Athens 1989;

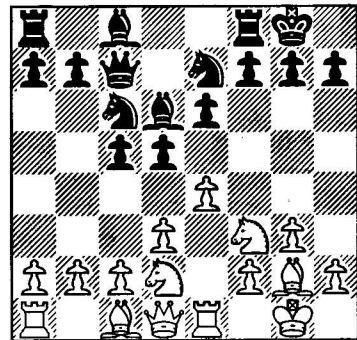
(c) 9...a5 10 a4 b6 11 exd5 exd5 12 ♗b1 (12 d4 ♗g4= Medina-Portisch, Palma de Mallorca 1967) 12...♗g4 13 ♗a3 d4= Vaganian-Sokolov, Minsk 1986.

9 c3

(a) 9 ♖e2 f6 10 c3 might transpose after 10...♗d7, but Black also has 10...d4 11 ♗c4 e5 12 ♗d2 (12 a4 ♗e6) 12...b5! 13 ♗xd6 ♖xd6? Rosenberg-Bukhman, USSR 1974;

(b) 9 b3 ♗d7 10 ♗b2 d4! 11 ♗c4 (11 c3 dxc3!? 12 ♗xc3 e5 13 ♗c4 f6, at least =, Pacis-Galego, Manila 1992) 11...e5 12 a4 b6 13 ♖d2 f6? Calvo-Karpov, Madrid 1973;

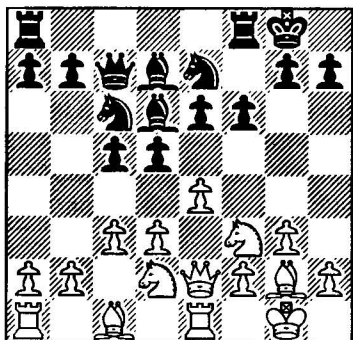
(c) 9 ♗h4 g5!? (9...♗d7 10 f4 f6=) 10 ♗hf3 f6 11 d4 ♗xd4 12 ♗xd4 cxd4 13 exd5 e5 Foygel-Serper, Seattle 2003; I prefer Black here.



9...♗d7

Or 9...b5 10 ♖e2 f6, e.g., 11 a3?! ♗b8 12 d4 cxd4 13 cxd4 ♖b6 14 ♗b3 b4 15 e5? fxe5 16 dxe5 ♗xe5! 17 ♗xe5 bxa3? was V.Georgiev-Peev, Tsarevo 2001.

10 ♖e2 f6!



Now White can't play e5, whereas Black has several plans including ...b5 and ...d4 with ...e5. This position has done well for Black, for example, 11 ♖f1 (11 a3 can be met by 11...a5 12 a4 ♙e8!? intending ...♙f7 or 11...d4!? 12 cxd4 cxd4 13 b4 e5) 11...d4 (11...♙e8 12 ♘h4 ♙f7=) 12 ♙d2 (12 a4 e5 13 ♘3d2 a6 14 ♘c4 b5 15 ♘xd6 ♗xd6 16 axb5 axb5 17 ♖xa8 ♖xa8 Savic-Kalevic, Belgrade 2001) 12...e5 13 ♖ec1 ♗fc8!? 14 h3?! ♙e6 15 ♘1h2? (but these positions are notoriously hard to play) 15...♗d7 16 h4 b5 17 cxd4 cxd4 18 ♘e1 a5 19 f4 ♙b4 A.Zaitsev-Gufeld, USSR Ch 1969.

4.122 8 ♘h4 ♗c7

One option is 8...f5!? 9 f4 b5 10 c3 ♖b8 11 exf5 exf5 12 ♘df3 b4 13 c4 d4 14 ♖e1 h6 15 ♙d2 ♗c7= Meier-Boensch, Berlin 1992.

9 f4 f6

This position has discouraged players from 8 ♘h4. Now neither e5 nor f5 achieve anything, so the whole plan looks artificial.

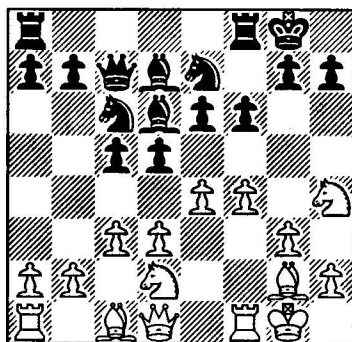
10 c3

Black's manages to get both queen-side expansion and central play after 10 ♘hf3 b5 11 c3 ♙d7 12 ♗e2 ♖ae8!? 13 ♖e1 ♘g6 14 ♘f1 a5 15 h4 c4 16

dxc4 bxc4 17 exd5 exd5 18 ♙e3 ♙f5 Mooses-Noroozi, Tehran 2001.

10...♙d7

Not the only move. Also effective was 10...d4 11 a4 ♙d7 12 ♘c4 e5 13 ♙d2 dxc3! 14 bxc3 ♙e6 15 ♖f2 ♖ad8 16 ♗f1 ♗d7 17 ♙e3 b6 18 f5 ♙f7 in Nicholson-Fernandez Romero, Seville 2003.



11 ♘b3!?

11 ♗h5!? ♙e8 12 ♗e2 ♙f7 13 ♘df3 ♖ae8!? (13...dxe4 14 dxe4 e5) 14 e5? (14 ♙e3 was about equal) 14...fxe5 15 fxe5 ♘xe5 16 ♘g5 ♘7c6 17 ♙h3 h6! 18 ♖xf7 ♘xf7 19 ♘xe6 ♘cd8!-+ Rigo-Sax, Magyarorszag 1976.

11...d4! 12 c4 a6 13 ♙d2 ♖ab8 14 ♖c1 ♙e8

A typical manoeuvre for Black, re-routing the bishop to eye the queen-side.

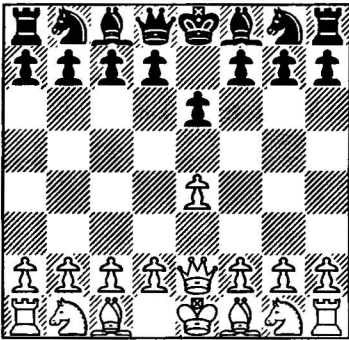
15 ♗e2

Or 15 g4 ♙f7. After 15 ♗e2, Nevednichy-Horvath, Odorheiu Secuiesc 1993 continued 15...♙f7 16 ♘f3?! (16 ♘h1 e5!) 16...e5! 17 f5 b5 with the idea 18 cxb5 ♖xb5.

4.2 2 ♗e2

An old move, tried by Chigorin and revived in recent years by Morozevich and others. I don't really think that objectively 2 ♗e2 poses many prob-

lems for Black but it has scored brilliantly versus the unaware and you'll probably see it some time since there are over 5000 games with it in my database! The main point of 2 ♖e2 is to meet 2...d5?! with 3 exd5 ♗xd5 4 ♘c3. Otherwise White usually enters a King's Indian Attack set-up where the queen is oddly placed except for early e5 thrusts. One problem for White is that Black can choose systems in which e5 is either impossible or ineffective. Two of these are:

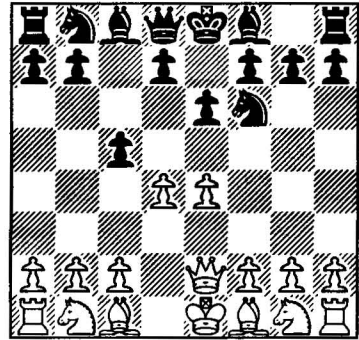


velops, so to make sense of 2 ♖e2 White has to commit his centre, arguably too early.

3 e5

Natural but not very challenging.

(a) After 3 d4, Black can of course play 3...d5, but I like 3...c5!



and:

(a1) 4 d5 d6 5 c4 exd5 6 cxd5 ♙e7 (6...g6 aims for a Benoni system with the queen misplaced on e2, so logical is 7 ♘c3 ♗e7 8 ♘f3 ♙g7 9 ♙g5 h6 10 ♙h4 0-0 11 0-0-0 g5 [or 11...♗e8!]) 12 ♙g3 ♘h5 with standard counterplay) 7 ♘c3 0-0 8 ♘f3 ♘a6!? (8...♗e8; 8...♙g4) 9 ♗d1 ♘c7 10 a4 ♗b8 11 ♙d3 a6=.

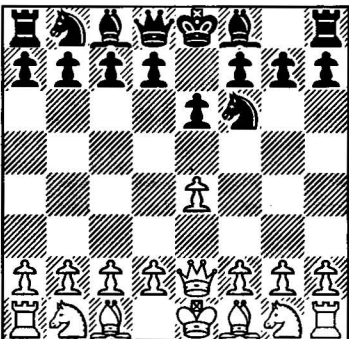
(a2) 4 e5 ♘d5 5 c4 (5 ♘f3 cxd4 6 ♘xd4 d6 7 ♘f3 ♘c6?) 5...♘b4!? (or 5...♘c7) 6 dxc5 (6 ♘f3 cxd4 7 ♘xd4 ♘8c6?) 6...♙xc5 7 ♘f3 ♘8c6!? 8 ♘c3 (8 a3?! ♗a5 9 ♙d2? ♘c2+ 10 ♘d1 ♗a4 11 ♘c3 ♗b3-+) 8...♗a5! 9 a3 ♘d4 10 ♘xd4 ♙xd4 11 ♙f4 ♘c6 and e5 falls;

(b) 3 ♘f3 is arguably the main line. Rustemov's treatment was instructive in the following game: 3...d5 4 e5 (4 d3 is one line White was presumably not very interested in playing when he chose 2 ♖e2. Black's easiest solution is to develop by 4...♙e7 5 g3 0-0, but 5...♘c6 is also interesting, to meet 6 ♙g2 by 6...dxe4 7 dxe4 e5, and

4.21 2...♘f6

4.22 2...c5

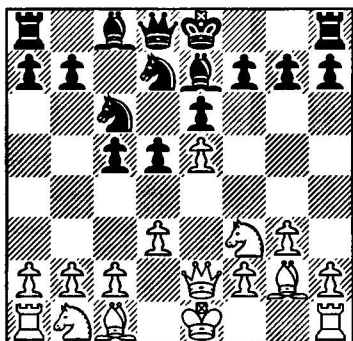
4.21 2...♘f6



I think that this has been underestimated. Black prepares ...d5 and de-

Play the French

6 e5 ♖d7 7 ♙g2 0-0 8 0-0 by 8...f6) 4...♟f7 5 d3 (5 d4?! c5 6 c3 b6 – Rustemov; 5 g3 b6 6 ♙g2 ♙c5!)? 7 d3 ♟c6 8 c3 a5 9 0-0 ♙a6 10 ♞e1 ♙e7 11 ♖d1 ♟c5 12 ♙f1 d4! 13 c4 ♙b7♠ Troianescu-Cappello, Bari 1971) 5...c5 6 g3 ♟c6 7 ♙g2 ♙e7 (7...b5!?)



8 h4 (8 0-0 g5! – Rustemov; then ...g4 is threatened to win the e-pawn, and ♙f4 is prevented, so 9 h3 h5 10 g4 hxg4 11 hxg4 ♖c7 12 ♞e1 f6! 13 exf6 ♟xf6♠ could follow, when Black intends ...e5 and can answer 14 ♙xg5 by 14...♟xg4 15 ♙xe7 ♟xe7 [or 15...♟d4!? 16 ♖d1 ♟xe7♠] 16 ♟e5 ♖xe5 17 ♖xe5 ♟xe5 18 ♞xe5 ♟g6 19 ♞e1 ♟f4♠ with ...♙d7 and ...0-0-0) 8...h6 (or 8...b5) 9 c4 (Rustemov assesses 9 ♙f4!? b5 10 c4 bxc4 11 dxc4 ♙a6 12 ♟bd2 as unclear, although the aggressive 12...♟b4! with the idea 13 0-0 (what else?) 13...g5! 14 ♙e3 d4 looks very strong) 9...dxc4 (9...0-0 is less committal and probably equal) 10 dxc4 ♟d4 11 ♟xd4 (Rustemov mentions 11 ♖e4, when 11...0-0! 12 ♟xd4 cxd4 13 ♖xd4 is met by 13...♖a5+) 11...cxd4 12 ♙f4 (12 0-0 ♖c7 13 ♞e1 g5!?) 12...♖b6 13 ♟d2 (13 0-0 g5 14 hxg5 hxg5 15 ♙c1 ♖c5♠; 13 b3 ♖a5+! [or 13...♟c5] 14 ♟d2 ♙b4 15 0-0 ♙c3) 13...♟c5 (a sensible continuation, although 13...♖xb2 14 ♞b1

♖c2!?) looks safe enough) 14 ♞b1 a5 15 h5 ♙d7 16 0-0 0-0 17 b3 (here Rustemov offers 17 a3?! a4♠ and 17 ♞fd1 ♞fd8♠) 17...♞fd8 18 a3 ♙c6 19 b4 ♙xg2 20 ♟xg2 ♟a4 (20...axb4!?) 21 axb4 ♟a4 22 c5 ♟c3 23 ♖f3 ♖b5♠ or 24 ♞b3 ♞a4! – Rustemov) 21 c5 Fedorov-Rustemov, Vilnius 1997. Black was better after 21...♖c6+, but Rustemov finds the stronger 21...♟c3! 22 ♖f3 (22 cxb6 ♟xe2) 22...♖b5♠;

(c) 3 f4 doesn't make much sense. One game went 3...d5 4 e5 ♟g8!? (4...♟d7 5 ♟f3 c5) 5 ♟f3 ♟h6! (or 5...c5) 6 ♟c3 c5 7 ♟d1 ♟c6 8 g3 ♟f5 9 c3 ♙e7 10 ♙h3 ♞b8 11 d3 b5 with a queenside attack underway, Khouseinov-Villamayor, Bled 2002.

3...♟d5 4 ♟f3

(a) 4 d4 c5 transposes to 3 ♟f3 c5 4 e5 ♟d5; or there's 4...d6 'unclear' – Rustemov;

(b) 4 c4 ♟f4 (or 4...♟b4 5 d4 c5= intending 6 a3 ♖a5!) 5 ♖e4 ♟g6 6 ♟f3 d6 (or 6...c5) 7 exd6 ♙xd6 8 d4 c5 9 ♟c3 cxd4 10 ♟xd4 ♟d7!? 11 ♙e3 ♟f6= Motwani-Nogueiras, Istanbul 2000;

(c) 4 g3 d6 5 d4 c5 6 c3?! cxd4 7 cxd4 b6! (7...♟c6 8 ♟f3 dxe5 9 dxe5 ♙c5♠) 8 ♙g2 ♙a6♠ Arques Lopez-Barria, Alicante 2000.

4...c5! 5 c4

Instead, 5 ♟c3 ♟c6! 6 ♟xd5 exd5 is a very nice version of a Nimzowitsch Sicilian Defence – 5 g3 ♟c6 6 ♙g2 d6 equalises on the spot.

5...♟b4!

Disrupting White's development. The alternative was 5...♟c7 6 d4 cxd4 7 ♟xd4 d6!?

6 d3 d5 7 ♖d1!

Best. 7 a3? ♖a5! 8 ♟c3 d4 9 ♞b1 dxc3 10 axb4 ♖a2 is awful.

7...dxc4

Black is slightly better after

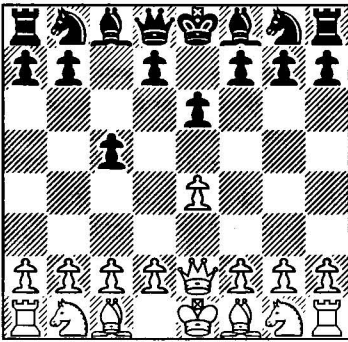
7...♙e7.

8 dxc4 ♖xd1+ 9 ♔xd1 b6 10 a3
 ♟a6 11 ♟c3 ♙b7 12 ♙e2 ♟c6

and Black, intending ...0-0-0 and ...♟d4, has a nice advantage. The 2...♟f6 system guarantees an imbalance and looks like fun.

4.22 2...c5

A good reply: as I asked in PTF2: Who wants the queen on e2 in a Sicilian? I will look at just a small number of examples.



3 ♟f3

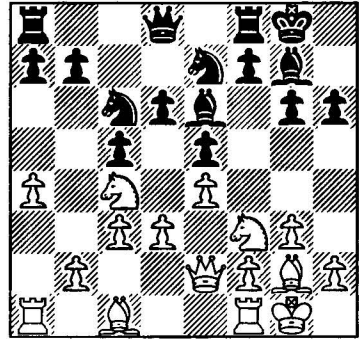
3 f4 ♟c6 4 ♟f3 ♙e7 5 ♟c3 d5 6 d3
 (6 e5 ♟h6 intending to continue ...♟f5) 6...♟f6 7 e5 ♟d7 8 g3 b5! 9
 ♙g2 ♖b6 10 0-0 b4 11 ♟d1 c4+! 12
 ♙e3 (12 d4 c3! with the idea ...♙a6)
 12...♙c5 13 ♔h1 ♙a6 Lendauf-
 Uhlmann, Graz 1991.

3...♟c6 4 g3 g6 5 ♙g2 ♙g7 6 0-0
 ♟ge7 7 d3 e5

7...0-0 is a normal Sicilian: If White plays 8 ♟c3, Black has either 8...d6, with a standard position except for the strange and committal ♖e2; and if he plays 8 c3 Black can again play

8...d6 and, for example, 9 ♟bd2 h6 10
 a4 e5!, transposing to 7...e5.

8 ♟bd2 0-0 9 ♟c4 d6 10 a4 h6 11 c3
 ♙e6



Black is well centralised and White has no breaks, whereas the prospects for ...d5 and/or kingside attack are good.

12 ♙d1 b6?!

Weakening. Instead, 12...f5! threatens ...f4 and 13 exf5 ♟xf5 clamps down on d4 while preparing the attack.

13 ♙d2 ♖c7!?

Better is 13...g5!.

14 b4!

14 ♖ab1?! d5!.

14...cxb4 15 cxb4 d5 16 exd5 ♟xd5

17 ♖ac1 ♟d4! 18 ♖e1?

18 ♟xd4 was better when 18...exd4 is equal.

18...♟xf3+!?

Correct was 18...♟b3! 19 ♖b1 ♟xd2
 20 ♟cxd2 ♖fc8 with a solid advantage.

19 ♙xf3 ♖ac8 20 b5 ♖b8 21 ♖e2
 ♖fd8 with double-edged play, Galego-Baches Garcia, Havana 2003.