Welcome to the Coffeehouse 1.e4 Repertoire! These days people know their lines so well that it’s often difficult to put them under real pressure. Learning reams of main-line theory might give you a theoretical small edge, but that’s not always so useful in a position that your opponent knows well, where he understands the plans and has a good idea of where the pieces should go. Instead, the aim of this series is to play opening lines which ask different questions to those your opponent is used to, and try to put them under immediate pressure.

My selection process was quite stringent. Primarily I wanted the choices to be sound. I’ve wasted too much time trying to fix holes in dodgy lines to inflict them upon you. Of course these recommendations will work best if they surprise your opponent, but I believe they all have inherent merit too.

Secondly, I wanted the repertoire choices to pack a genuine punch. Surprising your opponent with an insipid line may work occasionally, but will hardly scare a well-prepared opponent. With this repertoire, even if your opponents know what’s coming, they won’t have an easy time.

Thirdly, I aimed for relatively offbeat choices where possible, provided they met the above two criteria. A lot of your opponents are unlikely to have faced these lines many times (if at all) before.

What started as an idea for one book expanded, so thanks to John Shaw for his patience. I hope I’ve succeeded in building a repertoire which your opponents will find challenging. In general I’ve avoided well-known main lines, but the proposed lines still pose a real challenge, and often lead to positions where mistakes from Black meet with a heavy cost. I have analysed these lines more deeply than any of the sources mentioned in the bibliography, so there should be little risk of being out-prepared.

In many places I have strived to offer lines which allow us to transpose to the more theoretical main lines, should we wish to. The idea is to make life easier for us and more annoying for our opponents, who won’t know what to expect and will have to be ready for lots of options. You can either use the books normally, and try to absorb the whole repertoire, or pick and choose which lines to incorporate into your existing repertoire. A good starting point could be to use it as inspiration against defences against which you are currently struggling.

This book is dedicated to the girls who helped me keep going.

To Phoenix for her patience. Listening to her snoring kept me calm but she knew when it was time for me to get some fresh air.

To Sue, without whom nothing would get done let alone this project.

Finally to our beautiful daughter Samaria. When I was exhausted your smile kept me going.

Gawain Jones
Sheffield, July 2021
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Welcome to the second half of the *1.e4* Coffeehouse Repertoire.

This volume concentrates mainly on *1...e5*. After *2.\f3 \c6* I’m proposing *3.\c4* but with more aggressive intentions than in the usual d2-d3 lines. Rather, we intend to grab space in the centre with a quick d2-d4.

Against *3...\f6* we can do that immediately with *4.d4*, followed by a transposition to the Scotch Gambit.

If Black instead plays *3...\c5* I propose we prepare the central advance with *4.c3*.

In both cases, we’re likely to reach a structure with a white pawn on e5 against Black’s on d5. Depending on the circumstances, we can either play positionally on the queenside or for a direct kingside attack.

Against the Petroff Defence, *1...e5 2.\f3 \f6*, I recommend *3.d4*. Our main line reaches similar structures to those described above, with a white pawn on e5 against a black pawn on d5, after an exchange of knights. I’ve also included a bonus chapter on *2.d4!?* as another possible means of upsetting Petroff players.

The other major focus in this book is the French Defence. After *1...e6 2.d4 \f6* I recommend we take space and play the Advance Variation: *3.e5* The only downside is that our d4-pawn is now more vulnerable. I propose solving that by simply sacrificing it with the Hector Variation, a rare and improved version of the Milner-Barry Gambit, which was used successfully by Magnus Carlsen recently. Black struggles to develop his pieces.

Against both the Pirc (*1...d6 2.d4 \f6 3.\c3 \g6*) and Modern (*1...g6 2.d4 \g7 3.\c3 \d6*) Defences, I recommend putting our bishop on e3. We have a flexible set-up where we can play actively, while also preventing Black from reaching the murky, double-edged positions he’s hoping for.

We have a surprise in store for the Philidor. After *1...d6 2.d4 \f6 3.\c3 e5 4.\f3 \bd7*, instead of allowing Black a solid base, we’ll strike with *5.\g1!?* preparing a quick g2-g4. If Black doesn’t take care he’ll run into trouble very quickly.

Finally, I wrap up our repertoire by dealing with Black’s offbeat tries such as *1...\c6*, *1...b6* and others. These are rare for a reason, but it’s still useful to know how to combat them.
CHAPTER 1

Scotch Gambit

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Introduction

1.e4 e5 2.\(\text{d}f3\) \(\text{c}c6\) 3.\(\text{c}c4\) \(\text{f}f6\) 4.d4

The Scotch Gambit. A sign that we’re not interested in the slow development characterized by the Giuoco Piano, but instead want to open the centre as quickly as possible, in order to put immediate pressure on Black’s position.

4...exd4 5.e5

Here Black has a choice as to how to react.

5...d5

This is the main line, which used to be played almost exclusively. Black gains time as we are forced to move the bishop again.

5...\(\text{g}g4\) is not particularly topical, but has been the choice of the World Champion a few years ago. In some ways this is the greediest option: Black can try to cling to his extra pawn but lags behind in development, and so has to be extremely careful.

5...\(\text{e}e4\) is the third choice in the position, but one that is becoming fashionable. Jan Gustafsson recommended this solid approach in his Chessable series, and a couple of the top Chinese players defended this way when I played them in 2019.

Theoretical?

The line has a rich pedigree, with the first recorded game in Mega Database 2020 being from 1837. However, it hasn’t been explored so much recently, so there are quite a few new wrinkles that can be discovered.

Topical?

No. The position after 3.\(\text{c}c4\) has exploded in popularity in the last few years. However, Black has far more often responded with 3...\(\text{e}e5\), while after 3...\(\text{f}f6\) White has tended to either keep the game closed with 4.d3 or go in a completely different direction with 4.\(\text{g}g5\). There are a few of us who keep playing 4.d4 regularly, while many other strong players have dabbled in it from time to time. Magnus Carlsen played it against Wesley So in June 2019, albeit only in blitz.

Overview

1.e4 e5 2.\(\text{d}f3\) \(\text{c}c6\) 3.\(\text{c}c4\) \(\text{f}f6\) 4.d4 exd4 5.e5

The most common defence is with:

5...\(\text{d}d5\)

5...\(\text{g}g4\) The positions are quite different if Black moves the knight. Black shouldn’t get too ambitious and has to be willing to give back the pawn to ease the pressure. In Ortiz – Marculescu we see the perils of attempting
to hold on to the pawn at the cost of Black’s development.

5...\(\heartsuit\)e4 is objectively good enough to equalize, but Black will have to be careful. Straightforward developing moves won’t do. White can generate a strong initiative, as we’ll see in Jones – Ernst.

6.\(\diamondsuit\)b5

We plan on exchanging the bishop on c6 and doubling Black’s pawns. A strategic battle emerges over control of the c5-square. If White succeeds in preventing the black pawns advancing then Black will be stuck with a very passive position. My blitz game with Mamedyarov illustrates this in quite a pure form. I was happy to give a pawn in order to get a stranglehold over Black’s position.

Another important factor is our pawn majority on the kingside. The e5-pawn can often be used to support a kingside attack. I didn’t play the game perfectly but I hope that Jones – Gupta gives a good illustration of White’s attacking chances.

Another thematic idea to keep your eye out for is the pawn sacrifice e5-c6. In Jones – Hebden, I was able to catch Mark with some poisonous preparation.

6...\(\heartsuit\)e4 7.\(\heartsuit\)xd4

Here Black has a choice of bishop moves.

7...\(\heartsuit\)d7

This one is more common. Black directly defends the knight.

7...\(\heartsuit\)c5?! instead indirectly defends the knight. Due to the pressure on f2, we should play: 8.\(\heartsuit\)e3 \(\heartsuit\)d7 (8...0–0?! is an interesting defensive idea. Black offers a pawn to get his pieces developed and obtain some open lines for his pieces. Still, he has to be careful, as shown in Ye Jiangchuan – Svidler, Shanghai 2001.) 9.\(\heartsuit\)xc6 bxc6 The position is similar to the main line after 7...\(\heartsuit\)d7. However, the early development of the bishops gives White the additional option of 10.\(\heartsuit\)d2, immediately challenging Black’s knight.

8.\(\heartsuit\)xc6 bxc6 9.0–0

9.\(\heartsuit\)e3?! doesn’t make sense before Black has developed his bishop to c5, and 9...c5 gains a lot of time for Black.

9...\(\heartsuit\)c5

Here we don’t need to commit the bishop to e3 and can instead chase the knight immediately. Further details will be given in Section 1.1.
Gawain Jones – Shakhriyar Mamedyarov
Berlin (blitz) 2015

1.e4 e5 2.\f3 \c6 3.d4 exd4 4.\c4 \f6
5.e5 d5 6.b5 \e4 7.\xd4 \d7 8.\xc6
9.0–0 \c5 10.f3 \e5

The reason for this particular move order
will be discussed in the following game.

11...\e6

Black immediately drops back the knight
and prepares his next.

11...\b8!? is actually possible immediately
due to our loose knight and b2-pawn.
I recommend 12.\d2!N \b2 13.\xb3 \e6
14.\xc5 \xc5 15.\b3+ when control of
the dark squares is more important than the
missing pawn.

12.f4 \b8

13.f5!

I decided not to bother defending the pawn,
and instead ploughed ahead on the kingside.

13...\xd4

13...\xb2?

This capture doesn’t work out:
14.fxe6 \xe6 15.\h1! \d7

15...0–0 16.\d3! \xa1 17.\c3 \b2
18.\b1 \a3 19.\b3 \a5 20.\xc6++ and
the queen is finally trapped.

15...\xa1 16.\xe6 \xe3 17.\xc7+ \e7
18.\xd5+! \xd5 19.\xd5 White will at least
pick up the bishop after a few more checks,
while keeping a deadly attack:
19...\hf8 20.\b7+ \e6 21.\b3+ \e7 22.\xe3+
Black is completely lost.

16.\d3 \xa1

17.e6!

Keeping the black king stuck in the centre.

17...\xe6
17...\f6 18.\b3 \xa2 19.\xc5+-
18.\xe6!

This move is connected with a long computer
line that wins outright. 18.\b3 is also good
enough to win more slowly.

18...\xe3 19.\xe3 \f6 20.\xe6+ \d8
21.\xc6 \b8 22.\xd5+ \e8 23.\f5+ \b7

24.\f3+! \e6 25.\c3 \b2 26.\b1+--
14.\text{\textit{\textbf{\texttt{\texttt{\texttt{xd4}}}}}}

14...\text{\texttt{\texttt{\texttt{xd4}†}}}

14...\texttt{b6} 15.\texttt{c3} \texttt{xd4†} 16.\texttt{xd4} would transpose to the main game.

14...\texttt{xb2}? It’s remarkable how far computers have come. Comp Novag grabbed this very hot pawn back in 1994. These days your phone could tell you it’s a blunder within a second. 15.\texttt{xc5} \texttt{xa1} 16.\texttt{d2}! Not only is Black’s queen in danger of being trapped, but \texttt{g5}–\texttt{e7}# is rather a big threat. 16...\texttt{b2} 17.\texttt{d2} g6 18.\texttt{fxg6} \texttt{hxg6}³ was something of a positional disaster in Malada – Trbojevic, Opatija 1995.

16.\texttt{c3}!

It’s important to continue fighting for the c5-square.

16.\texttt{xb6}? axb6 17.\texttt{d2} g6 18.\texttt{fxg6} \texttt{hxg6} was a key idea to remember.

16...\texttt{xd4†}

16...\texttt{xb2}? would still be too dangerous: 17.\texttt{d2} \texttt{xf5}!! Black grabs a second pawn but now we can exploit Black’s king still being in the centre. (17...\texttt{b6} 18.\texttt{b3}± is an accelerated version of the game.) 18.\texttt{c5}! \texttt{d7}

19.\texttt{e6}! This is a key idea to remember.

Chapter 1 – Scotch Gambit

19...f6 20.\texttt{c3}– Despite our three-pawn deficit, White has a fantastic position. We have
complete control of the dark squares and a huge lead in development. Black’s bishop on d7 has no prospects and Black has absolutely no coordination.

17.cxd4  \(\text{\texttt{f8}}\) 18.\(\text{\texttt{d2}}\)

There’s no time to defend the pawn. Controlling the c5-square is key.

18.\(\text{\texttt{c3}}\)  \(\text{\texttt{xb2}}\) 19.\(\text{\texttt{ab1}}\)  \(\text{\texttt{xb1}}\) 20.\(\text{\texttt{xb1}}\)

would be similar but I think the knight is more flexible on b3 than a4.

18...\(\text{\texttt{xb2}}\)

With hindsight 18...c5? should be considered. I think White still has the better chances but the position would be easier for Black to play compared to the game: 19.dxc5 (19.b3?  cxd4 20.\(\text{\texttt{ac1}}\)  \(\text{\texttt{b7}}\) 21.\(\text{\texttt{f4}}\) seems easier for White to me, although Black can be happy to have exchanged one of his c-pawns.)

18...\(\text{\texttt{xb2}}\) 20.\(\text{\texttt{ab1}}\)  \(\text{\texttt{xb1}}\) 21.\(\text{\texttt{xb1}}\)  \(\text{\texttt{e7}}\)

22.g4 I think Black is closer to a draw here than in the game, although the position is still more comfortable for White. If 22...h5 then 23.\(\text{\texttt{b7}}\)!  \(\text{\texttt{hxg4}}\) 24.\(\text{\texttt{b3}}\) gives Black some problems.

19.\(\text{\texttt{b3}}\)

It was also possible to start with: 19.\(\text{\texttt{ab1}}\)  \(\text{\texttt{xb1}}\) (19...\(\text{\texttt{b6}}\) 20.\(\text{\texttt{b3}}\)  \(\text{\texttt{c7}}\) 21.\(\text{\texttt{be1}}\))

20.\(\text{\texttt{xb1}}\)  \(\text{\texttt{c7}}\) 21.\(\text{\texttt{b7}}\)  \(\text{\texttt{c8}}\)

22.\(\text{\texttt{b3}}\)!  \(\text{\texttt{xf5}}\) 23.\(\text{\texttt{xa7}}\)\(\pm\) Despite losing the f-pawn White still has decent chances. The passed a-pawn is more relevant than any of Black’s f- or c-pawns.

19...\(\text{\texttt{e7}}\)

19...0–0 20.g4\(\pm\) does not really change the evaluation.

20.g4
20...\textit{b}8
This key moment went in a blur, but now Black is under a lot of pressure.

20...\textit{c}2!
This should have been preferred. Black should do his best to keep his active piece on the board.

21.\textit{d}c5
21.\textit{ae}1?! Even two pawns down White doesn't face any significant risk here, such is his domination of the board.

21...\textit{b}8 22.\textit{ab}1 \textit{b}6!
Analysing the game with a computer, I came across the following interesting line:

23.\textit{b}3 \textit{d}2!
23...\textit{xa}2?! 24.\textit{h}3±

24.\textit{d}3! \textit{bb}2 25.\textit{xd}2 26.g5
On the surface Black looks to be doing fine. We're in an ending, where Black has the extra pawn and what is supposed to be nominally the stronger minor piece. However, thanks to White's control of the c5-square, the extra pawn is completely useless. Black has no targets to attack and so no counterplay. White has a beautiful outpost on c5 and can slowly rearrange his pieces to perfect squares before breaking in the centre.

22...\textit{g}6?!
Mamedyarov should have started by trying to activate his rook: 22...\textit{b}4 23.\textit{e}3 \textit{f}6! Allowing White a protected passed pawn, but Black has to try and activate that bishop. 24.e6 \textit{e}8 25.\textit{c}5 \textit{b}2 26.h4 \textit{g}6

26...\textit{xf}5!
Black has to give his bishop but it seems to be enough to draw.

26...\textit{xd}4?! is natural. It's hard to appreciate how bad Black's position actually is: 27.f6\textdagger \textit{gx}f6 28.gxf6\textdagger \textit{d}8 (28...\textit{e}8 29.\textit{b}1+-) 29.e6! \textit{e}8 30.\textit{h}1! Preparing to infiltrate on the g-file. 30...\textit{g}4 (30...\textit{c}8 31.\textit{g}1+-; 30...\textit{c}4 31.\textit{b}1! \textit{c}8 32.\textit{g}1! A pretty intermezzo. 32...\textit{xc}5 33.\textit{g}8+-) 31.\textit{b}1 \textit{c}8 32.c7±

27.\textit{b}3 \textit{xa}2 28.\textit{xf}5 a5 29.\textit{c}5 a4=
The a-pawn distracts White enough for Black to hold the draw.
27. h5! hxh5 28. gxh5 h6 29. g1 g8 30. d3 xxa2 31. f4± Even two pawns up, Black’s position is unpleasant if he can’t get his bishop into the game.) 28. hxg6 hxg6 29. g1² Black is still horribly passive.

23. f6† e8 24. f3

24. g5± was probably simpler. In a blitz game I couldn’t assess whether I should play such a committal move.

24... b4

24... h6 was a more stubborn defence, trying to keep the kingside closed, although 25. d1± still leaves White in control.

25. d1

30... g5†! 31. f3 (31. e3?? h3† enables Black to force the rooks off and then collect on g4) 31... xg4† 32. g3 xg3 33. b8 g4† 34. f2 f4† 35. c3 d8 The rook on f4 stops us from breaking through. White always has a draw with 36. b7† d7 37. c5†= but no more.

29. hxg5 hxg5† 30. xg5 g3 31. c5

The penetration along the b-file wins easily.

31... xg4† 32. h5 c8
33.\textit{b2} \textit{xd4} 34.\textit{b8} \textit{d8} 35.e6! fxe6
36.\textit{x}xe6†
1–0
Abridged Variation Index

The Variation Index in the book is 8 pages long. Below is an abridged version giving just the main variations, not the sub-variations.

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1.e4 g6 2.d4 ¤g7 3.¤c3 d6 4.£e3 a6
5.£d2
A) 5...¤d7 428
B) 5...b5 430

8.4 Other 4th moves
1.e4 g6 2.d4 ¤g7 3.¤c3 d6 4.£e3
A) 4...£d7!? 436
B) 4...c6 438

Chapter 9 – Offbeat Pirc & Modern

9.1 Gurgenidze System
1.e4 g6 2.d4 ¤g7 3.¤c3 c6 4.f4 d5
5.e5
A) 5...h5 450
B) 5...¤h6 452

9.2 Czech Pirc
1.e4 d6 2.d4 ¤f6 3.¤c3 c6 4.f4 £a5
5.£d3 e5 6.£f3
A) 6...exd4 459
B) 6...£bd7 460
C) 6...£g4 462

9.3 Early sidelines
1.e4
A) 1...g6 2.d4 465
   A1) 2...£f6 466
   A2) 2...£g7 467
B) 1...d6 470

Chapter 10 – Philidor – Hanham Var.
1.e4 d6 2.d4 ¤f6 3.¤c3 e5 4.£f3 £bd7 5.¤g1
A) 5...g6 479
B) 5...c6 491
C) 5...h5 and others 497

Chapter 11 – Philidor with ...exd4

11.1 Main line
1.e4 e5 2.£f3 d6 3.d4 exd4 4.£xd4 £f6 5.¤c3 £e7 6.£c4 0–0 7.0–0
A) 7...c6 503
B) 7...£c6 507
C) 7...£xe4!? 514
D) 7...£e8 516
E) 7...a6 and others 518

11.2 Sidelines after ...exd4
1.e4 e5 2.£f3 d6 3.d4 exd4 4.£xd4
A) 4...£f6 5.¤c3 521
   A1) 5...a6!? 522
   A2) 5...£c7 523
B) 4...g6 524

11.3 Early deviations
1.e4
A) 1...d6 2.d4 £f6 3.¤c3 528
   A1) 3...e5 528
   A2) 3...£bd7 530
B) 1...e5 2.£f3 d6 3.d4
   B1) 3...f5? 533
   B2) 3...£c6!? 534

Chapter 12 – Rare Defences

1.e4
A) 1...£c6 541
B) 1...b6 552
C) 1...a6 and others 557