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, April 2021
Contents

Coffeehouse Preface 3
Key to Symbols used 6
Introduction to Volume 1 7
Bibliography 8

Sicilian Defence
Introduction 9

1 Carlsen Variation 11
1.1 ...e7-e6 set-ups 19
1.2 ...e7-e5 set-ups 31
1.3 Dragon set-up 35
1.4 Other lines 53

2 2...d6 3.b5 59
2.1 Chasing the bishop after 3...d4 88
2.2 Taking the bishop after 3...d4 117
2.3 3...f6!? and other 3rd moves 133

3 Chameleon Variation 2...c6 3.ge2 159

4 2...e6 3.f3 173
4.1 3...c6 174
4.2 3...a6 4.g3 b5 194
4.3 Taimanov style 219
4.4 Other 3rd Moves 236

5 Move 2 Alternatives 243
Other Defences

<table>
<thead>
<tr>
<th></th>
<th>Caro-Kann</th>
<th>6</th>
<th>275</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.1</td>
<td>Main lines</td>
<td>290</td>
<td></td>
</tr>
<tr>
<td>6.2</td>
<td>...g7-g6 set-ups</td>
<td>312</td>
<td></td>
</tr>
<tr>
<td>6.3</td>
<td>2.(\text{d}f3) move order</td>
<td>323</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Scandinavian</th>
<th>7</th>
<th>335</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.1</td>
<td>2...(\text{w}xd5) 3.(\text{d}f3)</td>
<td>337</td>
<td></td>
</tr>
<tr>
<td>7.2</td>
<td>2...(\text{d}f6) 3.(\text{d}f3)</td>
<td>363</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Alekhine</th>
<th>8</th>
<th>369</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.1</td>
<td>Main lines</td>
<td>382</td>
<td></td>
</tr>
<tr>
<td>8.2</td>
<td>Early deviations</td>
<td>401</td>
<td></td>
</tr>
</tbody>
</table>

Variation Index | 421 |
1.e4 is our opening move.

In this volume, we’ll focus mainly on 1...c5, the Sicilian Defence. I recommend taking Black out of his comfort zone with 2.ȳc3. Black’s most popular Sicilian variation is the Najdorf, and by developing the queenside knight first, we really annoy Najdorf players.

To avoid the prospect of being move-ordered, Najdorf aficionados usually choose 2...d6. I’m proposing an extremely fresh approach here with 3.d4!? cxd4 4.Ʌxd4, and our first chapter will examine the unusual positions that arise from it.

2... ȳc6 is Black’s main defence. My primary recommendation is 3.ȳb5, but I also investigate the Anti-Najdorf 3.ȳge2.

2...e6 is Black’s other main try. In response I want to stay flexible with 3.ȳf3. Depending on Black’s set-up, we’ll either develop the bishop to b5 or fianchetto it on g2. We have some possible transpositions to Open Sicilians, but our chosen move order has the advantage of cutting out many of Black’s topical and critical responses.

We’ll move on to 1...c6, the Caro-Kann. Here I’m recommending a twist on the common Exchange Variation. We’ll develop our kingside knight very early and attempt to gain the advantage of the bishop pair. I hope to persuade you that the ensuing positions are much more interesting than the Exchange Variation’s typical reputation as a dull line.

Next we have the Scandinavian Defence: 1...d5 2.exd5 There are two distinct strategies employed by Scandinavian players. Proponents of 2...Ʌxd5 generally just want a solid, Caro-Kann style structure and a straightforward plan. The second group prefer 2...Ʌf6, hoping to sacrifice a pawn for a lead in development and tactical opportunities. We’re going to annoy both sets of opponents by responding with 3.Ʌf3, intending to erect a big centre with c2-c4. Developing this knight first is relatively rare, and is likely to catch your opponents off-guard.

Finally we’ll examine the Alekhine Defence. After 1...Ʌf6 2.e5 Ʌd5 3.d4 d6 I propose punishing Black for his loss of time with 4.c4 Ʌb6 5.f4, the Four Pawns Attack. Black needs to walk a narrow line to avoid being squashed in the opening.

The Coffeehouse 1.e4 Repertoire will be completed in Volume 2, where I will cover 1...e5, plus the French, Pirc, Modern, Philidor and other miscellaneous Defences.
CHAPTER 1

Carlsen Variation

Introduction 12
6.h3 Najdorf comparison 13
What we’re hoping for 13
Magnus Carlsen – Radoslaw Wojtaszek 13
Black’s best defences 18

Theory

1.1 ...e7-e6 set-ups 19
1.2 ...e7-e5 set-ups 31
1.3 Dragon set-up 35
1.4 Other lines 53
Introduction

1.e4 c5 2...c3
2.d3 d6 3.d4 cxd4 4.e4 d6 5.e5

would be the traditional way of playing with e4-c5, but we have a different idea in mind.

2...d6

This is the move Black plays if he wants a Najdorf.

3.d4?

What’s this? This line came into the spotlight when Magnus Carlsen used it to beat Najdorf expert Radek Wojtaszek in the Shamkir tournament in 2018. I confess I struggled to take this idea seriously at the time, but analysing it more I realized it wasn’t at all straightforward for Black.

3...cxd4 4.e4 d6 5.e5

5.e5 is the older move, which was championed a few times by the sadly-missed star Vugar Gashimov. Playing in this style is likely to reach positions very similar to the traditional 4.e4 c5 2.d3 d6 3.d4 cxd4 4.e4 d6 5.e5.

Magnus came up with a completely different plan.

White’s idea is actually extremely straightforward. We want to play b2-b3, e2-e4 and 0–0–0, and then attack on the kingside. The most logical counterplay plan for Black is to try and exploit the hook on b3 with ...a5-a4. We’ll normally combat that with a2-a4 ourselves, when White’s king seems pretty secure. Our bishop is actually better placed on b2 than c3 in a lot of Open Sicilian positions. In fact, in certain lines of the 6.b3 Najdorf White develops his bishop to b2 (see the Najdorf extract below). We have already provoked the knight to c6, whereas in a Najdorf it would prefer to be on d7, so the position has more resemblance to a Classical Sicilian.

Black has three distinct structures to choose from.

He can play in pure Najdorf style with ...e7-e5, but then his knight would rather be on d7 than c6.
He can play ...e7-e6, when the position resembles some sort of Scheveningen or Classical Sicilian.

Finally, he can play ...g7-g6, which leads to further divisions. Playing in pure Dragon style actually doesn't work out well for Black. White has good control over the d5-square, and can trade dark-squared bishops at will with a well-timed d5. Black finds it difficult to generate counterplay. Therefore the top players have tried a strange hybrid, developing their bishop to h6 and quickly contesting in the centre with ...e7-e5 or ...f7-f5. I’ll cover this towards the end of the chapter.

Theoretical?
No. The idea is only a couple of years old, and there hasn't been time for established theory to develop.

Topical?
Yes – hardly surprising when the World Champion wins a game quickly with it. The American triumvirate of Caruana, Nakamura and So have all played it in Classical games, while their fourth player Dominguez has essayed it in blitz. Alexander Morozevich, who has a claim to be king of the sidelines, has also jumped on board and played quite a few games with it.

6.h3 Najdorf comparison
White’s queenside set-up may look unusual, but it is tried in certain Najdorf variations. Here’s an example from the topical 6.h3:

1.e4 c5 2.d4 cxd4 3.c3 d6 4.exd4 d6 5.f3 a6 6.e4 e5 7.f4 h6 8.g2 g6 9.h3 e5

Wojtaszek chooses to play in typical Scheveningen style. This is probably the most likely reaction if your opponent is surprised.

7.a6
Black has some alternatives on moves 7-9, which we will cover in the theoretical section.
8.0–0–0 b5 9.f3

9...h5

This might look a little odd but it is a typical theme in these structures. Black wants to prevent White from grabbing lots of space with g2–g4. Ideas without ...h5 will be explored in the theory section.

If Black wants to play with ...h5, he would do better to start with:

9...e7

10.èb1

Sidestepping any tactical trouble.
10.g4?! èxg4! 11.fxg4? èg5 is an important theme to remember and avoid.

10...h5

Compared to the game, White has committed to èb1. This was recommended as an improvement over Wojtaszek’s play by Magnus’s second Peter Heine Nielsen, and subsequently tested in a game which we will briefly follow.

11.èh3 èd7!?

An interesting try. Black prepares ...b4 followed by taking the knight on a4. I think White should try:

12.èf2!N

12.èg5 continues to follow Magnus’s plan but after 12...b4 Black gets decent counterplay: 13.èc2 (13.èa4 is generally desirable but in this instance 13...èa5! leads to a complete mess. Notice that 14.èxb4?! doesn’t work here, as 14...èb8 15.èa3 èc7 with the threat of ...d6–d5 leaves Black with extremely dangerous compensation.) 13...a5 Black was getting some play of her own in Meissner – M. Brunello, Berlin 2018.

If Black plays in the same spirit with:

12...b4 13.èa4 èa5

White has:

14.èxf6!

This wouldn’t work with the knight on g5.

14...èxf6

14...gxèf6 15.èb2± is quite unpleasant for Black. The knight gets in the way on a5, but if it drops back then White gets to play èc4. Otherwise White has ideas of f4–f5.

15.èxd6 èxa4 16.bxa4 èc8

Here Black would have dangerous compensation for the pawn, were it not for:
17.e5 dxe7 18.c4! dxe6
18...b7 19.d4±
19.dxe6† dxe7 20.c8† hxc8 21.d4±
White has decent chances of converting the extra pawn.

10.h3!
Magnus immediately exploits the downside to Black’s previous move. It is going to be hard for Black to dislodge the knight from g5. Similarities to the line I’m recommending against Tiger’s Modern come to mind.

10...e7
Against 10...b7 we would play in the same style with 11.g5 followed by b1. It’s hard to see how Black generates any counterplay.

11.g5
The most natural, immediately exploiting Black’s weakened square.

White could also have started with 11.b1, transposing to 9...e7 above.

11...h4?!
This move was heavily criticized, with Sam Collins going as far as to attach “??” to it. Evidently, Wojtaszek must have been quite flustered at this point and struggled to come up with a good plan. Castling kingside is hardly attractive, and moving the bishop from c8 weakens the e6-square, making f4-f5 even more of a concern. However, the problem with the text move is that Black is no longer slowing White’s kingside play.

11...b7 is offered by Sam as an improvement, but I think Black is already under a lot of pressure. I’d start with 12.b1 which is a generally useful move. We’ll follow up with either g2-g3 and h3, putting pressure on e6, or expanding with f3-f4.

Trying to play as Brunello did with 11...d7 is not as reliable when White hasn’t had to sidestep with the king. The difference becomes clear after: 12.f4! b4 13.a4 a5 14.xb4! b8 15.d4± Compared to the above line, White has this square for the queen (f3-f4 having been played rather than b1) so Black can’t hit it immediately with ...e6-e5.

11...0–0!
This makes a strange impression after having weakened the kingside with ...h7-h5, but is in fact Black’s best try. He intends to break with ...d6-d5 next move.

12.h4
Defending the knight.
12.b1 is also enough for a small advantage:
12...d5! 13.exd5 cxd5 14.xd5 xd5! (14...exd5? 15.c3! is embarrassing) 15.e4 xd2 16.exd2 and Black has restricted White to a nibble.

12...d5!
Otherwise White will play \( \text{b1} \) followed by \( g2-g4 \).

13.exd5 exd5

13...\( \text{x}d5 \)? 14.\( \text{xd5} \) \( \text{xd5} \) As the \( g5 \)-knight is defended White is under no obligation to exchange queens here, and 15.\( \text{d3} \) is simply winning.

14.\( \text{b1!} \) d4!

Black needs to generate counterplay before White establishes an ideal set-up with \( \text{d3} \) and \( e2-d4/f4 \).

15.\( \text{e2} \) \( \text{c7} \)

15...\( \text{f5} \) 16.\( \text{g3} \) \( \text{g6} \) 17.\( \text{d3} \)±

12.f4 \( \text{b7} \)

It's a bit sad that Black has to play this anyway.

12...0–0? is now too late as 13.\( \text{e1} \) is extremely awkward. The only way to hold on to the pawn is with 13...\( \text{h7} \) but after 14.\( \text{xh7} \) \( \text{xh7} \) 15.\( g4! \) it seems extremely unlikely that Black's king will survive.

13.\( \text{b1} \) \( \text{c8} \) 14.\( \text{e2} \) \( \text{c7} \) 15.\( \text{he1} \)
Peter Heine Nielsen makes an astute observation here: “Black’s position is much worse than it looks.” Black’s problem is he cannot generate any counterplay. Our b2-bishop does a good job of defending the king, while Black’s knight on c6 is severely misplaced.

15...\( \text{\#h7?!} \)

As Sam observes, this makes matters worse for Black, but it’s difficult to offer a playable alternative.

15...b4 16.\( \text{\#a4} \) isn’t helping, and 15...0–0 16.\( \text{\#d3} \) followed by \( \text{\#f2} \) is horrible.

16.\( \text{\#xh7} \) \( \text{\#xh7} \)

17.g4±

Keeping it simple. Black has a cramped position, king stuck in the middle, a misplaced rook on h7 and absolutely no counterplay.

As was noted at the press conference, 17.\( \text{\#d5!} \) was immediately killing: 17...exd5 18.exd5 \( \text{\#d8} \) 19.\( \text{\#d3} \) (or Sam Collins’ 19.\( \text{\#g4} \)— when White follows up by trebling on the e-file and wins back the material with interest. Just look how uncoordinated the black pieces are!) 19...\( \text{\#h5} \) 20.\( \text{\#xe7}+ \) Nielsen stops here. After 20...\( \text{\#xe7} \) 21.\( \text{\#e1} \) White regains the material with a crushing position.

Nevertheless, it’s hard to criticize the World Champion’s play. The rest is pure agony for the Polish number one.

17...hxg3 18.hxg3 \( \text{\#f6} \) 19.\( \text{\#d3} \) \( \text{\#h8} \) 20.g4

This move was criticized due to the fact that Stockfish doesn’t like it. However, Leela Zero remains happy as White.

20.\( \text{\#h1}± \) is offered by Collins to keep total control; while 20.\( \text{\#f1} \) is given by Simeonidis.

20...\( \text{\#d4} \) 21.\( \text{\#e3} \) \( \text{\#f8}! \)

Black threatens a knight jump followed by taking on c3. The king sidestep is essential so that there can be no \( \text{\#xb5}+ \) intermezzo.

22.\( \text{\#e2} \) \( \text{\#xe2} \) 23.\( \text{\#xe2} \) \( \text{\#c3} \) 24.\( \text{\#xc3} \) \( \text{\#xc3} \) 25.\( \text{\#e3} \)

25...\( \text{\#c5}?! \)

Thus far Black has been holding on tenaciously, but now White crashes through.

It was better to continue chasing White’s queen with 25...\( \text{\#c5} \) although after 26.\( \text{\#g3} \) a5 27.f5 e5 28.g5 a4 29.\( \text{\#h2}± \) White’s attack arrives first.

26.e5! dxe5 27.fxe5 \( \text{\#h1}? \)

This fails tactically. However, White was about to pile up on the f-file.
Black's best defences

It has become apparent that if Black allows White free rein to complete his development then he can get into severe trouble. It therefore makes sense for him to try and mix things up straight away and attempt to exploit the delay in White’s kingside development. Before we get stuck into the theoretical section, here are a few of the more challenging options to look out for.

1.e4 c5 2.â³c3 d6 3.d4 cxd4 4.â³xd4 ²c6 5.â³d2 g6

Maxime Vachier-Lagrave has tried a quick break with: 5...²g8 6.b3 e6 7.²b2 d5?

8.exd5 exd5 Black accepts a structural defect with the IQP, in return for some initiative. In a rapid game from last year Hikaru Nakamura successfully defused Black’s play with 9.0–0–0 ²e6 10.²b1 ²a5 11.²b5 ²xd2 12.²xd2 and ground out a win in the better ending against MVL.

6.b3

The main line for Black is to delay developing his g8-knight to allow:

6...²h6!

Gaining a tempo on our queen and anticipating the future arrival of the king on c1. We should react with:

7.f4

Black will try to undermine our position with either ...f7-f5 or ...e7-e5. The resulting positions may become extremely complicated. White will often sacrifice a pawn but have promising compensation with attacking chances on the kingside, especially with the pressure down the long diagonal. Black’s weaknesses won’t just go away, and so it’s important to first stifle Black’s counterplay on the queenside as much as possible.

7...²f6

After 7...f5!? 8.²b2 ²f6 I investigate 9.0–0–0, again offering the pawn, and 9.²d3 as a back-up option.

8.²b2 0–0 9.0–0–0 e5

Sometimes 9...a5 10.a4 is included too.

10.g3

We have a very sharp position. Black will have needed to study the resulting positions very carefully, and even more important, actually remember the key ideas at the board. Not so easy, especially if he’s not expecting this sideline.

We will now move to the theory. The material will be divided as follows:

1.1 ...e7-e6 set-ups
1.2 ...e7-e5 set-ups
1.3 Dragon set-up
1.4 Other lines
Abridged Variation Index

The Variation Index in the book is 6 pages long. Below is an abridged version giving just the main variations, not the sub-variations.

Chapter 1 – Carlsen Variation

1.1 ...e7-e6 set-ups
1.e4 c5 2.\(\square\)c3 d6 3.d4 cxd4 4.\(\mathbb{N}\)xd4 \(\triangleleft\)c6 5.\(\mathbb{N}\)d2 \(\mathcal{f}\)6 6.b3 e6 7.\(\triangleleft\)b2
A) 7...d5 20
B) 7...\(\mathcal{e}\)7 22
C) 7...a6 8.0–0–0 24

1.2 ...e7-e5 set-ups
1.e4 c5 2.\(\square\)c3 d6 3.d4 cxd4 4.\(\mathbb{N}\)xd4
A) 4...\(\triangleleft\)c6 5.\(\mathbb{N}\)d2 \(\mathcal{f}\)6 6.b3 e5 31
B) 4...e5!? 32

1.3 Dragon set-up
1.e4 c5 2.\(\square\)c3 \(\mathcal{d}\)6 3.d4 cxd4 4.\(\mathbb{N}\)xd4 \(\triangleleft\)c6 5.\(\mathbb{N}\)d2 g6 6.b3
A) 6...\(\mathcal{g}\)7 36
B) 6...\(\mathcal{h}\)6 7.f4 39

1.4 Other lines
1.e4 c5 2.\(\triangle\)c3 d6 3.d4 cxd4 4.\(\mathbb{W}\)xd4
A) 4...\(\triangle\)f6!? 54
B) 4...a6 55
C) 4...\(\mathcal{d}\)7 56

Chapter 2 – 1.e4 c5 2.\(\square\)c3

2.1 Chasing the bishop after 3...\(\mathbb{N}\)d4
1.e4 c5 2.\(\triangle\)c3 \(\triangle\)c6 3.\(\mathbb{b}\)5 \(\mathbb{d}\)4 4.\(\mathbb{f}\)3
A) 4...\(\mathbb{d}\)b5 118
B) ...a6...e6 set-ups 126
C) 4...\(\mathcal{f}\)6 129

2.2 Taking the bishop after 3...\(\mathbb{d}\)d4
1.e4 c5 2.\(\triangle\)c3 \(\triangle\)c6 3.\(\mathbb{b}\)5 \(\mathbb{d}\)4 4.\(\mathbb{f}\)3
A) 4...\(\mathbb{g}\)7 138
B) 4...\(\mathcal{g}\)6 139
C) 4...\(\mathcal{c}\)7 147

2.3 3...\(\mathbb{f}\)6!? and other 3rd moves
1.e4 c5 2.\(\triangle\)c3 \(\triangle\)c6 3.\(\mathbb{b}\)5 \(\mathbb{f}\)6!? (3...\(\mathbb{c}\)7; 3...\(\mathbb{b}\)6; 3...\(\mathcal{a}\)5; 3...e6) 4.\(\mathbb{f}\)3
A) 4...e5 138
B) 4...\(\mathcal{g}\)6 139
C) 4...\(\mathcal{c}\)7 147

Chapter 3 – Chameleon Variation

1.e4 c5 2.\(\triangle\)c3 \(\triangle\)c6 3.\(\mathbb{g}\)e2!?
A) 3...e5 4.\(\mathbb{g}\)3!? 162
B) 3...\(\mathbb{d}\)4 164

Chapter 4 – 2...e6 3.\(\mathbb{f}\)3

4.1 3...\(\mathcal{c}\)6
1.e4 c5 2.\(\triangle\)c3 e6 3.\(\mathbb{f}\)3 \(\triangle\)c6 4.\(\mathbb{b}\)5
A) 4...\(\mathbb{c}\)7 183
B) 4...\(\mathcal{g}\)e7 189

4.2 3...a6 4.g3 b5
1.e4 c5 2.\(\triangle\)c3 e6 3.\(\mathbb{f}\)3 a6 4.g3 b5
5.\(\mathcal{g}\)2 \(\mathbb{b}\)7 6.d4 cxd4 7.\(\mathbb{d}\)d4
A) 7...\(\triangle\)c6 210
B) 7...\(\mathcal{f}\)6 212
Chapter 5 – Move 2 Alternatives

1.e4 c5 2.\( \text{\=} \)c3
A) 2...a6 3.g3 245
B) 2...g6 3.d4 257
C) 2...b6 270

Chapter 6 – Caro-Kann

6.1 Main lines
1.e4 c6 2.d4 d5 3.exd5 cxd5 4.\( \text{\=} \)f3
A) 4...\( \text{\=} \)d5 5.\( \text{\=} \)c4 291
B) 4...\( \text{\=} \)e6 296
C) 4...\( \text{\=} \)g4 302
D) 4...\( \text{\=} \)c6 304

6.2 ...g7-g6 set-ups
1.e4 c6 2.d4 d5 3.exd5 cxd5 4.\( \text{\=} \)f3
A) Meeting \( \text{\=} \)b5† with ...\( \text{\=} \)d7 312
B) Meeting \( \text{\=} \)b5† with ...\( \text{\=} \)d7 314
C) Lines with an early ...\( \text{\=} \)c6 317
D) Lines with an early ...g6 319

6.3 2.\( \text{\=} \)f3 move order
1.e4 c6 2.\( \text{\=} \)f3 d5 3.exd5 cxd5 4.\( \text{\=} \)e5?
A) 4...g6 324
B) 4...e6 326
C) 4...\( \text{\=} \)c6 327

Chapter 7 – Scandinavian

7.1 2...\( \text{\=} \)xd5 3.\( \text{\=} \)f3
1.e4 d5 2.exd5 \( \text{\=} \)xd5 3.\( \text{\=} \)f3
A) 3...\( \text{\=} \)e6 4.\( \text{\=} \)e2 337
B) 3...\( \text{\=} \)g4 344

7.2 2...\( \text{\=} \)f6 3.\( \text{\=} \)f3
1.e4 d5 2.exd5 \( \text{\=} \)f6 3.\( \text{\=} \)f3 \( \text{\=} \)xd5 4.d4 g6
5.c4 \( \text{\=} \)b6 6.\( \text{\=} \)c3 \( \text{\=} \)g7 7.c5! \( \text{\=} \)d5 8.\( \text{\=} \)c4
A) 8...\( \text{\=} \)xc3 364
B) 8...c6 365

Chapter 8 – Alekhine

8.1 Main lines
1.e4 \( \text{\=} \)f6 2.e5 \( \text{\=} \)d5 3.d4 d6 4.c4 \( \text{\=} \)b6
5.f4 dxe5 6.fxe5 \( \text{\=} \)c6 7.\( \text{\=} \)e3 \( \text{\=} \)f5 8.\( \text{\=} \)c3
A) 9...\( \text{\=} \)e7 383
B) 9...\( \text{\=} \)g4 393
C) 9...\( \text{\=} \)b4?! 397

8.2 Early deviations
1.e4 \( \text{\=} \)f6 2.e5 \( \text{\=} \)d5 3.d4
A) 3...\( \text{\=} \)b6?! 403
B) 3...d6 4.c4 \( \text{\=} \)b6 5.f4 405
B1) 5...g5?! 406
B2) 5...g6?! 407
B3) 5...dxe5 6.fxe5 411
B31) 6...c5?! 412
B32) 6...g6 416
B33) 6...\( \text{\=} \)f5 418