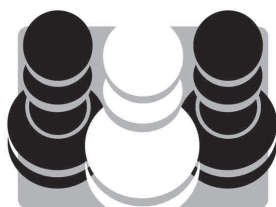


Grandmaster Repertoire

King's Indian 2

By

Gawain Jones



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Preface

Welcome back! In the first book I explained why I made the switch to the King's Indian in the first place. I wanted a double-edged opening which I could guarantee reaching. It quickly became my main weapon against 1.d4, and I fell in love with Black's dynamism.

In the first volume we dealt with White's most straightforward route: developing the pieces and taking control of the centre. I hope I did a good job convincing you that Black's position is fully playable there, being both objectively fine and giving us great practical chances. It's not surprising that many players would never dream of entering the Mar del Plata on the White side, and instead go for an early deviation.

In this book we'll examine all of White's remaining approaches. I should just say at this point that you don't need to have studied the previous book for this volume to be of benefit. You may already have lines you're happy with against the Classical and Sämisch Variations, or you might be primarily concerned by the Fianchetto, or White's early sidelines, in which case it would make sense to start with this book.

We'll first examine the Averbakh Variation where White develops the bishops on e2 and g5. The point is to make it harder for us to play ...e7-e5 due to the pin along the h4-d8 diagonal. However, by developing the bishop a bit prematurely, White has weakened the queenside, and so opening up the long diagonal with ...c7-c5 works well. We often reach Benoni-style positions where White's prospects would be much improved if the bishop could be returned to c1.

Next we'll look at a few offbeat tries with the bishop developed to e2, concentrating on White's plan of pushing the h-pawn. This is quite topical, but it's certainly not easy for White to avoid trouble with the king stranded in the centre.

We then defang the Four Pawns Attack. This variation appeals to aggressively-minded players, but White actually has to show a lot of accuracy to keep the big pawn centre together. I'll demonstrate that the e4-pawn is too weak, and with pawn and even piece sacrifices we'll demolish the big centre, leaving White with just holes.

We'll then move on to the most theoretical section of this volume: the Fianchetto System. By copying our kingside fianchetto, White isn't interested in attempting to refute our set-up. Instead White tries to keep as much control as possible, and aims to prevent our famed activity. Don't worry: we'll still get exciting, double-edged positions. I propose playing with ...d7-d6 and ...c7-c5. This is quite a rare set-up, but one in which I've had very good results. We offer White a transposition to the Fianchetto Benoni, but bypass White's critical option. In fact, with our move-order wrinkle we'll really annoy those who have used Boris Avrukh's series to create a repertoire. Our idea is unmentioned and so our opponents are bound to panic!

A big advantage of the King's Indian is its flexibility. Not only have I covered all White's tries after 1.d4 against the King's Indian, but I've also presented a complete repertoire against everything else except 1.e4. A lot of players are too scared to venture one of the main lines against the pure King's Indian. I hope after going through this course you'll no longer be annoyed by the London System, but agree with me that Black's position has dynamic potential and is much the easier to play. The English and Reti Openings won't worry us in the slightest, and neither will offbeat first moves such as 1.b3.

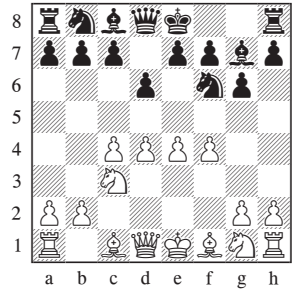
I'm recommending 1...f6 and 2...g6 against almost everything. The big exception is when White plays an early c3 with the pawn remaining on c2. Here I recommend playing ...d7-d5 to prevent White from transposing to a Pirc. With White's c-pawn blocked, there's no transposition into Queen's Gambit style positions, and we'll look to seize the initiative with a quick ...c7-c5 ourselves.

The complete repertoire ended up being quite large, but I hope after working through it you'll agree with me that Black's play is quite logical, making it easier to remember. White has no easy way to shut down our counterplay. The King's Indian has served me well against every level of opponent. If you dedicate the time to it, not only will you have a dynamic and sound repertoire where you can fight for the win, but playing it will actually be fun!

Gawain Jones
Sheffield, March 2022

Chapter 3

4.e4 Lines



Four Pawns Attack

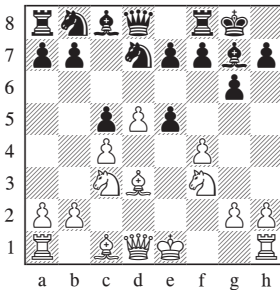
Variation Index

1.d4 ♘f6 2.c4 g6 3.♘c3 ♕g7 4.e4 d6 5.f4

5...c5

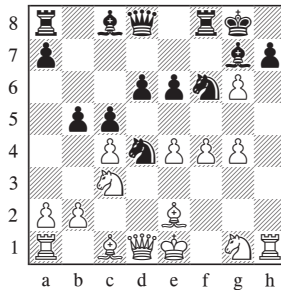
A) 6.♘f3	84
B) 6.dxc5	86
C) 6.d5 0-0	91
C1) 7.♕e2	94
C2) 7.♘f3 e6	96
C21) 8.dxe6 fxe6	97
C211) 9.♕e2	99
C212) 9.♕d3	101
C22) 8.♕d3 exd5 9.cxd5 b5!	104
C221) 10.♕xb5	107
C222) 10.e5	109

Note to move 6



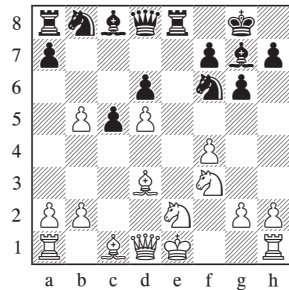
9...e6!N

C1) after 12.hxg6



12...♕b7!N

C22) note to 9.cxd5



11...a6!N

1.d4 ♘f6 2.c4 g6 3.♗c3 ♙g7 4.e4 d6 5.f4

This is the most aggressive choice against the King's Indian. White wants to steamroll us in the centre. However, it's also risky for White to delay piece development in order to move so many pawns. If we find a way to break through, White's position will quickly crumble. It's worth comparing this with the Austrian Attack against the Pirc. Here White has played c2-c4 rather than ♗f3. On the one hand that's gained additional space, but at the expense of another tempo, and it's not at all clear that White wants a pawn there. It's now much easier for us to create counterplay on the queenside.

5...c5

There's some discussion as to which move order is the most accurate for Black. Most theoreticians have preferred starting with this move to cut out a couple of sidelines where White doesn't meet ...c7-c5 with d4-d5.

On the other hand, there is also an argument for starting with 5...0-0, precisely to provoke one of the aforementioned sidelines. I'll go with the text move in order to make it harder for White to play in Maroczy style. The entire debate is mostly academic in any case, as most White players automatically meet ...c7-c5 with d4-d5 via either move order.

We will consider A) 6.♗f3, B) 6.dxc5 and C) 6.d5.

6.e5!?

This thrust is extremely rare at this precise moment, but it's not so bad. Still, White has to be happy to either play an equal queenless middlegame after an exchange on e5, or play energetically to prove compensation for the sacrificed pawn.

6...♗fd7

The more ambitious reaction.

6...dxe5 7.dxe5 ♖xd1† is also fine.

7.d5

White's only logical continuation. There is no way to keep the centre together, so White should at least get some positional compensation.

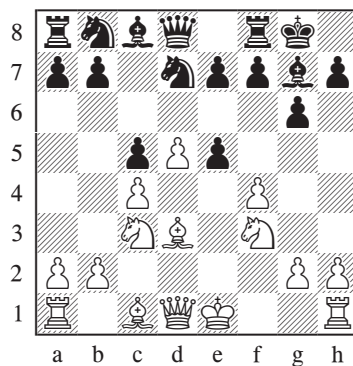
7.dxc5?! dxe5 is much worse.

7...dxe5 8.♗f3 0-0

Let's first get our king to safety.

9.♗d3

We have a stand-off in the centre. Neither side wants to capture, as that would develop the other player's pieces.



9...e6!N

The simplest antidote. We undermine White's centre.

10.0-0!

The most challenging response.

10.dxe6? fxe6 Damaging our structure looks tempting, but now our rook joins the game and the f4-pawn is hanging.

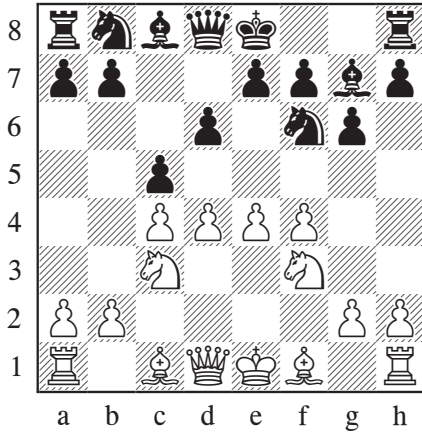
10...exd5 11.cxd5

11.♗xd5 ♗b6! is good for Black.

11...♗f6

Next we'll capture the d5-pawn. If White defends it then ...e5-e4 will be a good move. We've got rid of White's bind and have straightforward development.

A) 6. ♖f3



6...cxd4

This line is the main reason I'd prefer to start with 5...c5. I don't want to give White enough time to develop and coordinate the pieces.

7. ♖xd4 ♖c6

We have a strange Maroczy Bind against an Accelerated Dragon, where White has played the extremely loosening f2-f4. This leaves the entire centre vulnerable.

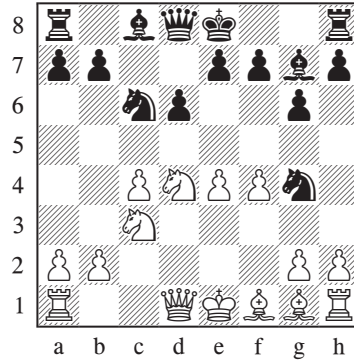
7...0-0 8. ♕e2 has been covered via 5. ♕e2 0-0 6.f4!? – see variation B of Chapter 2 on page 49.

8. ♖c2

White usually drops the knight back to get away from the tactics in the centre.

8. ♕e2? is a simplistic developing move which ignores our threat: 8... ♖xe4! The d4-knight is undefended. 9. ♖xc6 ♖xc3! We've collected an extremely important pawn.

8. ♕e3 This would be the normal move if the pawn was back on f3. 8... ♖g4! But once again we can exploit the f4-pawn. 9. ♕g1



9... ♖xd4N The simplest. It's also possible to play the immediate 9...e5!?N or even just castle. 10. ♕xd4 e5! This break is similar to that seen in the alternative Four Pawns covered via 5. ♕e2 0-0 6.f4!?. We weaken our d6-pawn, but much more relevant is the outpost we create on e5. White's own pawn on e4 will always be weak; and with the e- and c-pawns stuck on light squares, White's f1-bishop doesn't have much of a future either.

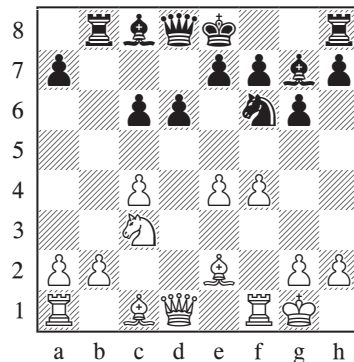
8. ♖xc6

Perhaps this is White's best, but it's a sorry move. White's major trump in the Dragon structure was the d5-square, which now comes under our control.

8...bxc6

We also have easy play down the b-file.

9. ♕e2 ♖b8 10.0-0



10...0-0N

10...♖xb2?! 11.♙xb2 ♖b6† was creative but unnecessarily speculative in Kulakov – Apaydin, Gaziantep 2008.

After the text move it's actually not easy for White to complete development. The bishop is tied down to the defence of the b2-pawn, and 11.b3 loses to 11...♗xe4.

11.♖c2

White defends the b2-pawn and so prepares ♙e3.

11.♖h1 is another idea, when 11...♗d7 is a good move. Our plan is to reroute the knight around to c5, when we'll threaten to capture on c3 and e4. A timely ...♖a5 will also increase the pressure.

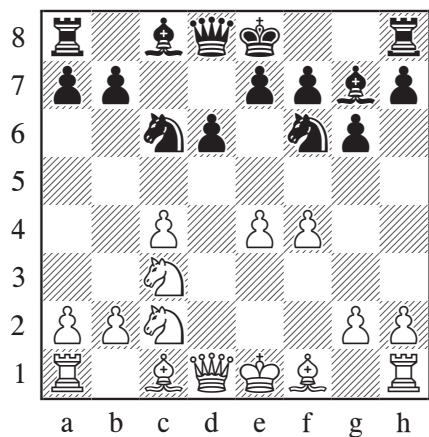
11...d5!?

An additional option thanks to our increased control over the d5-square.

11...♗d7 followed by ...♖a5 is also fine.

12.e5 ♗g4

A different structure from normal. Our g7-bishop is now blocked in but we have a useful square on f5 for either knight or bishop. We also threaten ...♖b6† followed by ...♗f2†.

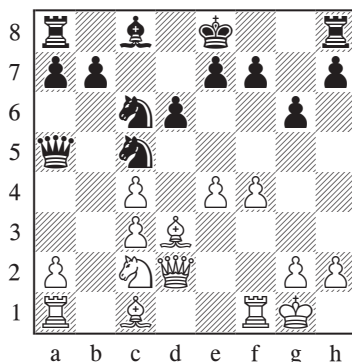


8...♗d7!

The plan is ...♗c5 when we'll be threatening to take on c3 and capture the e4-pawn. Another idea will be to break with ...f7-f5. White's position is already difficult.

9.♙e2

9.♙d3N is another natural idea when the bishop defends the e4-pawn, but White has other problems. 9...♗c5 10.0-0 ♙xc3!? We could also play the straightforward 10...0-0 with an edge, but the text move wins material. 11.bxc3 ♖a5 It's tough to defend the c3-pawn. 12.♖d2

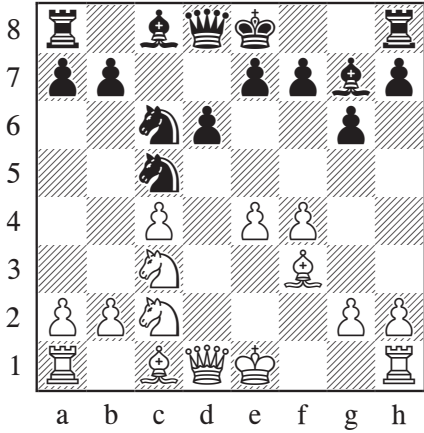


12...f5! Undermining White's centre. 13.exf5 ♗xd3 14.♖xd3 ♙xf5 We'll take on c2, followed by ...♖c5† to collect the c4-pawn.

9...♗c5 10.♙f3

White defends the pawn, but loses further time.

10.0-0N seems like White's best bet. Instead of defending the pawn, White completes development and tries to find some compensation. 10...♙xc3 11.bxc3 ♖a5 Playing as though the bishop were on d3. We add more pressure on White's position before cashing in. White is unable to hold on to all the weak pawns. Note that capturing on e4 immediately allows White some compensation with ♙f3. It's better to force White's pieces to more passive squares before collecting a pawn.



10...♗e6!?:N

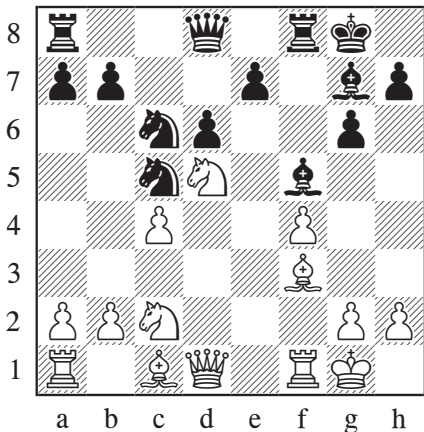
This additional plan is possible now White has left the c-pawn hanging.

Playing in the same style as the previous note with 10...♗xc3† 11.bxc3 ♖a5 is also strong, and was played successfully in Teschner – Gligoric, Helsinki 1952.

11.♘d5 0–0 12.0–0 f5!

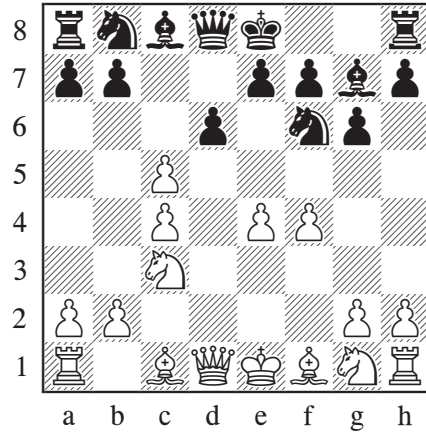
We take over in the centre.

13.exf5 ♗xf5



Our bishops prevent White from developing the queenside pieces. We're ready to push the knight back with ...e7-e6 followed by ...♖b6. Both the knight and bishop may go to d3 with powerful effect.

B) 6.dxc5



6...0–0!

Instead of regaining the pawn with 6...♖a5, we're happy to sacrifice it. In return we get a lead in development and open lines towards White's uncastled king. This move is objectively fully sound, but also extremely rare and thus an especially effective practical choice.

7.♘f3

I also checked:

7.cxd6 exd6 8.♗d3

If White ever develops the knight to f3, we'll transpose to the main line below.

8...♘a6!N

A flexible square for the knight. It can jump to c5, attacking both the bishop and the weak e-pawn.

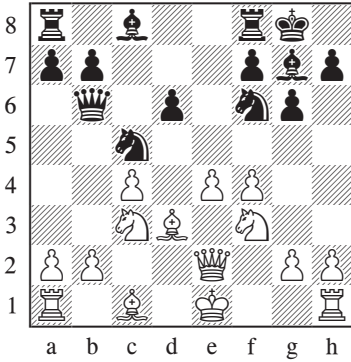
9.♗ge2

White's only sensible alternative to putting the knight on f3.

9...♖b6

We prevent White from castling.

10.♘a4



Four moves are worth mentioning:

a) 11.♙e3?? looks natural but 11...♙xb2! is a devastating blow. 12.♙c1 is the only way to avoid the immediate loss of a piece, but White's position collapses anyway. (12.♙xb2 ♘xd3† wins a piece and the game.) 12...♘xd3† 13.♙xd3 ♙xg2 14.♙f1 ♙e8 In Mihajlov – Vovk, Fagernes 2015, the young Norwegian soon-to-be-IM soon had to resign.

b) 11.♙c2

This was seen in Da Silva – Perdomo, Belem 2015. White retreats the bishop but is still no closer to figuring out how to complete development.

11...♙f5!N

Not necessary, but a fun way of putting further pressure on White's centre. Let's see what happens if White accepts the offer:

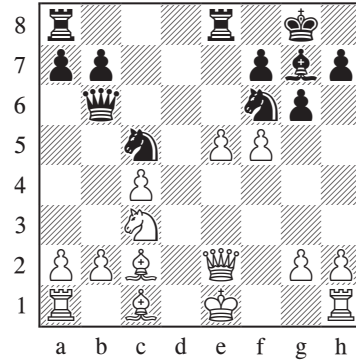
12.exf5?! ♙fe8

We regain the piece immediately.

13.♘e5

13.♙e3? loses to 13...♙xb2.

13...dxe5 14.fxe5



14...♙xe5! 15.♙xe5 ♙e8 16.♙xe8† ♘xe8

The c4-pawn is about to fall, when material will be roughly level; however, White still suffers from poor coordination and an unsafe king, and so is in a lot of trouble.

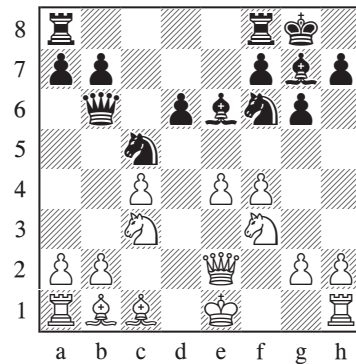
c) 11.♙b1

Compared to the line above with the bishop on c2, White is at least defending the b2-pawn, thus preparing ♙e3. However, White's queenside development is much slower.

11...♙e6!N

Reminding White that the c4-pawn is vulnerable. We also set up a trap.

11...♙e8 gave Black the upper hand in Tomic – Bayram, Ankara 1995, but the text move is even more precise.



12.♘g5

Probably White's best, although it's still pretty horrible.

12.♙e3 ♘g4 13.♙g1? (13.♙d4 is better but the same tactic works after 13...♙xd4 14.♘xd4 ♙xc4!) 13...♙xc4! We deflect the queen from the defence of the b2-pawn. White's position has collapsed.

12...♞ae8 13.♘xe6 ♞xe6

There's too much pressure on the e-pawn.

14.e5

14.♙e3 allows 14...♗fxe4! 15.♙xe4 (15.♘xe4 ♙xb2 wins the rook.) 15...♙xc3†

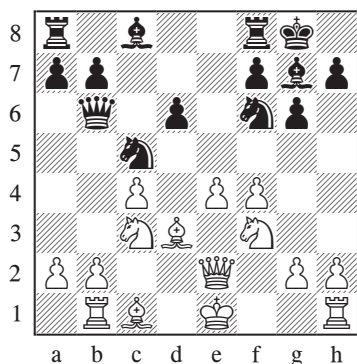
16.bxc3 ♞xe4 when White is in deep trouble.

14...♙h6!

Adding a further pin to White's woes. Next we'll simply capture on e5.

d) 11.♞b1

This was played in Barrett – B. Smith, Albany 2017. I think this is probably White's most logical move, defending the b2-pawn and thus preparing ♙e3. However, we can still exploit White's weaknesses.



11...♘xd3†N 12.♞xd3 ♘xe4!

Crashing through before White can get the king to safety.

13.♘xe4 ♙f5

Adding another pin. White won't be able to hold onto his extra piece.

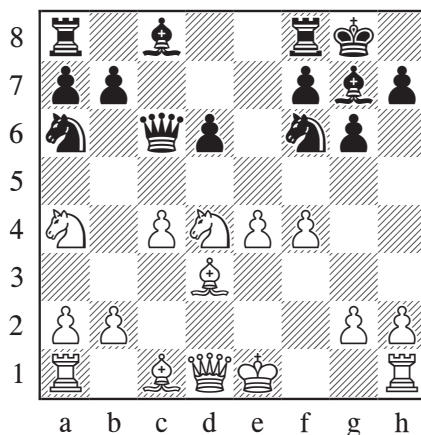
14.♙e3 ♞c6 15.♘fd2 ♞fe8

Next we'll capture on e4 with either rook or bishop, with a clear advantage. The best White can hope for is to reach an endgame 'only' one pawn down.

10...♞c6

Now White has to attend to the vulnerable e4-pawn.

11.♘d4



11...♞e8!

An odd-looking square but we want to keep attacking the pawn.

12.0-0

White has to sacrifice the pawn.

12.♗b5? was Mihaljov's attempted improvement when he was hit with this line a second time. Unfortunately, it's not much better than his disaster against Vovk. 12...♙g4 In Mihajlov – Martorelli, Novi Sad 2017, White had no good square for the queen. If it goes to c2 then ...♗b4 will come with tempo. Otherwise, we'll simply grab the e-pawn with a crushing position.

12...♘xe4

We're attacking the d4-knight, so White doesn't have time to exploit the pin.

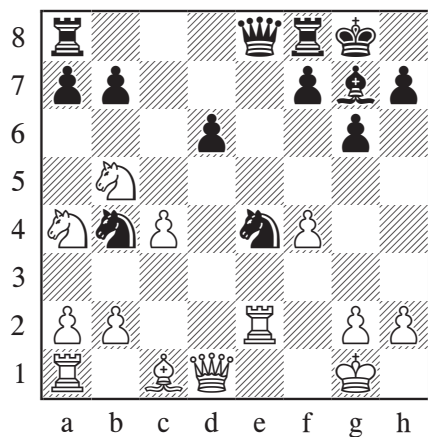
13.♗b5

15.♙e2

15.♙b3?! Attempting to maintain the pin doesn't work well. 15...♘xd3 16.♙xd3 ♘c5! We use White's undefended queen to get out of the pin. 17.♙g3 ♖d7 We've coordinated our pieces and have a clear advantage.

15...♙xe2 16.♞xe2

After 16.♙xe2? d5! White's knights are both vulnerable and we are actually already winning. For example: 17.cxd5 ♘xd5 18.♙d3 ♘c5! This theme again to escape the pin.

**16...♙c6**

We get out of the pin and have an edge thanks to our strong bishop and e4-knight.

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.d4 ♘f6 2.c4 g6 3.♗c3 ♙g7 4.e4 d6 5.♙e2 0-0 6.♙g5 c5

- A) 7.dxc5 12
B) 7.d5 13

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- A) 6.g4?! 45
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C) 6.h4!? 51
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- A) 6.♗f3 84
B) 6.dxc5 86
C) 6.d5 91

Chapter 4

1.d4 ♘f6 2.c4 g6 3.♗c3 ♙g7 4.e4 d6 5.f4 c5 6.d5 0-0 7.♗f3 e6 8.♙e2 exd5 9.cxd5 ♖bd7!?

- A) 10.e5?! 115
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- A) 9.♖d3 138
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A1) 7.0-0 158
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- A) 5.♗f3 d6 6.0-0 c5 7.d5 185
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- A) 1.♗f3 ♘f6 2.g3 g6 3.b3 284
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 A1) 4.♕g5 343
 A2) 4.e4 d6 5.♗f3 0-0 6.h4 346
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1.d4 ♖f6 2.c4 g6 3.f3 c5

- A) 4.dxc5 378
B) 4.d5 382

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1.d4 ♖f6

- A) 2.c4 g6 404
 A1) 3.♗f3 ♕g7 4.♕f4 404
 A2) 3.♗c3 ♕g7 409
 A21) 4.♕f4 410
 A22) 4.♗f3 0-0 5.♕f4 413
B) 2.♗f3 g6 3.♕f4 428
C) 2.♕f4 455

Chapter 15

1.d4 ♖f6 2.♗f3 g6 3.♗c3 d5

- A) 4.♕g5?! 470
B) 4.♕f4 473

Chapter 16

1.d4 ♖f6 2.♗f3 g6 3.♕g5 ♕g7

- A) 4.e3 498
B) 4.♗bd2 502

Chapter 17

1.d4 ♗f6 2.♗f3 g6

- A) 3.♗bd2! 526
B) 3.e3 536
C) 3.b4 542

Chapter 18

1.d4 ♖f6 2.♗c3 d5

- A) 3.e4?! 551
B) 3.e3 553
C) 3.♕g5 555
D) 3.♕f4 561

Chapter 19

1.d4 ♖f6

- A) 2.♕g5 579
B) 2.c3 591
C) 2.e3 592
D) 2.♗d2 594
E) 2.f3?! 595

Chapter 20

1.c4 ♖f6

- A) 2.♗f3 g6 3.b4?! 600
B) 2.♗c3 g6 3.g3 605

Chapter 21

1.♗f3 ♖f6

- A) 2.g3 624
B) 2.b3 631

Chapter 22

- A) 1.g3 641
B) 1.b3 648