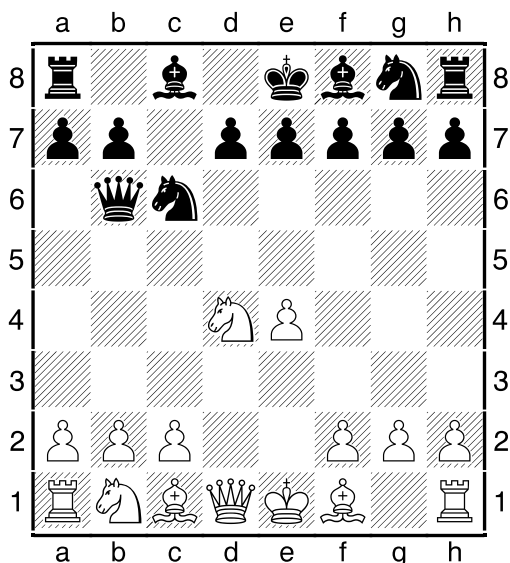


Lady Godiva

Many chess players fall in ‘love’ with certain openings. The reasons are unknown and it’s not really of any great value to deeply research it. After all life is all about choices and preferences...

In my chess life I fell in love with a certain opening - a Sicilian branch - which is identified by the moves **1.e4 c5 2.♘f3 ♘c6 3.d4 cxd4 4.♘xd4 ♚b6 (D)**



This affair even started at a very early stage of my chess life; just some months after I learned the moves of the game. And obviously for the wrong reasons! I had just finished reading a survey on isolated pawns and as I was playing the ‘Sicilian Defence’, I became afraid that after the moves **1.e4 c5 2.♘f3 ♘c6 3.d4 cxd4 4.♘xd4**, White threatens **5.♘xc6**, either destroying my possibilities of castling after **5...dxc6** or leaving me with a weak isolated pawn on a7 after **5...bxc6**. Yes, I was young and naïve, but this is why I played **4...♚b6**, so that I could recapture on c6 with my queen!!

So, here is my first ever game with my ‘love’, just for the record:

□ **Klebetsanis Kiriakos**

■ **Grivas Efstratios**

B32 Athens 1979

1.e4 c5 2.♘f3 ♘c6 3.d4 cxd4 4.♘xd4 ♚b6 5.♙e3 ♚xb2 6.♘b3 ♚e5 7.♘1d2 ♘f6 8.f4 ♚c3 9.♙f2 ♘g4+ 10.♚xg4 d5

11.♚d1 d4 12.♙xd4 ♘xd4
½-½

A very bad game indeed, but please forgive me that I was not much more than a beginner - even GMs are at a certain point of their chess life!

After some years I found this variation to be quite interesting and I inserted it in my openings arsenal. It served me well, as I played it in over 150 official games (and numerous other games), scoring well over 70%, which is an extremely good figure for the black pieces.

I always called it the ‘♚b6 Sicilian’, until 2004, when I agreed to write an opening book about it. GM John Nunn thought that it deserved to be called the ‘Grivas Sicilian’ and from that time this name was used. Keep in mind that I wasn’t of course the first ever to play it, but I am the one who loves, believes, played and analysed it more than any other in the world. I went even further, giving names to each of the sub-variations of the system. For this purpose I used names from ancient Greek mythology!

Imagine my surprise when some years later I discovered that some sources were calling it the ‘Godiva’ variation. But what the heck is ‘Godiva’ I wondered. A quick search in Wikipedia revealed the following ‘truth’:

Godiva (old English: Godgifu), known as Lady Godiva, was an 11th-century Anglo-Saxon noblewoman who, according to a legend dating back at least to the 13th century, rode naked through the streets of Coventry in order to gain a remission of the oppressive taxation imposed by her husband on his tenants.

Lady Godiva was the wife of Leofric, Earl of Mercia. They had one proved son Aelfgar, Earl of Mercia. Lady Godiva’s name occurs in charters and the Domesday survey, though the spelling varies. The Old English name Godgifu or Godgyfu meant ‘gift of God’; Godiva was the Latinized version.



Lady Godiva by John Collier, c. 1897
Herbert Art Gallery and Museum

The legend of the nude ride is first recorded in the 13th century, in the Flores Historiarum and the adaptation of it by Roger of Wendover; despite its considerable age, it is not regarded as plausible by modern historians, nor mentioned in the two centuries intervening between Godiva's death and its first appearance, while her generous donations to the church receive various mentions.

According to the typical version of the story, Lady Godiva took pity on the people of Coventry, who were suffering grievously (maybe here we find a root for my surname - Grivas...) under her husband's oppressive taxation. Lady Godiva appealed again and again to her husband, who obstinately refused to remit the tolls. At last, weary of her entreaties, he said he would grant her request if she would strip naked and ride through the streets of the town. Lady Godiva took him at his word and, after issuing a proclamation that all persons should stay indoors and shut their windows, she rode through the town, clothed only in her long hair.

Just one person in the town, a tailor ever afterwards known as Peeping Tom, disobeyed her proclamation in one of the most famous instances of voyeurism. In the story, Tom bores a hole in his shutters so that he might see Godiva pass, and is struck blind. In the end, Godiva's husband keeps his word and abolishes the onerous taxes.

The famous Godiva Chocolatier is named after Lady Godiva, and features a stylised rendition of her ride as its logo.

Now, compare the first diagram (the black queen and the black knight standing together in front of their army) with the painting (a noble woman and her knight out in the village streets).

I really liked this story and I do not care if you call the variation either 'Godiva' or 'Grivas Sicilian'; please do what makes you feel better!

More to the point now! As I was an expert in this variation, I tried to teach it to my trainees. But very few of them took the risk of playing a rather razor-style opening, where any result is possible and sometimes in a quick and cruel way.

But of course I never insist, as it is not nice for a trainer to try to force his own 'loves' on his trainees - keep that in mind - the Mysterious Mr. X would certainly disagree!

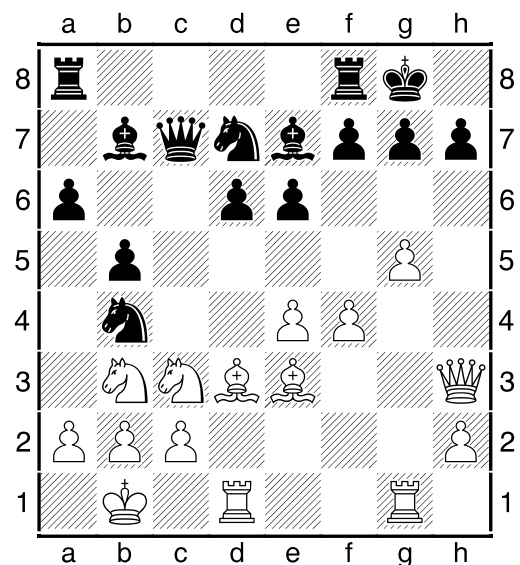
Let me show some of my masterpieces with this variation. The first game was played in Ankara (what a coincidence indeed!) and it is 'marked' by the 'star rook'.

□ **Minasian Artashes**

■ **Grivas Efstratios**

B33 Ankara 1995

1.e4 c5 2.♘f3 ♘c6 3.d4 cxd4 4.♘xd4 ♚b6 5.♘b3 ♘f6 6.♘c3 e6 7.♙d3 d6 8.♙e3 ♚c7 9.f4 a6 10.♚f3 ♙e7 11.0-0-0 b5 12.♙b1 ♘b4 13.g4 ♙b7 14.g5 ♘d7 15.♚h3 0-0 16.♖hg1 (D)



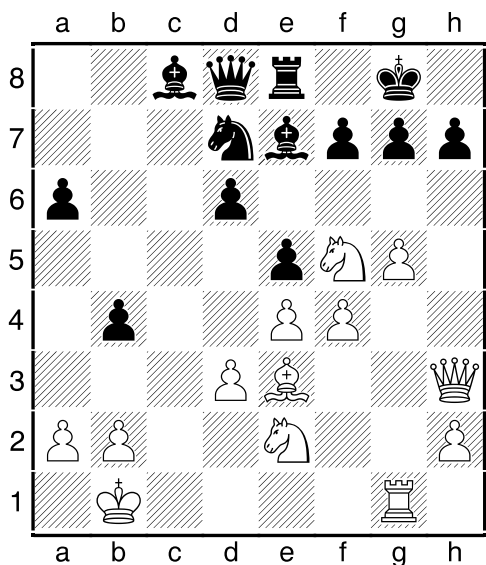
This is a well-known position (at least to me) in the ever dangerous 'Grivas Sicilian'. Other moves here are 16.♘d4 and 16.♖hf1.

Here I played a prepared novelty...

16... ♖fc8?

In 1995, without any computer help, I did believe that this was 'the only good move in this position, and a novelty at the time. Only this move can guarantee the viability of Black's position. All other tries in this position have led to disaster.'

Actually, nowadays I know that this is a quite bad move. Black is obliged to play 16... ♖xd3! 17.cxd3 b4! 18. ♖e2 ♖fe8! 19. ♖bd4 (19.f5 exf5 20.exf5 ♖e5 21.f6 ♖f8 ∞ ; 19. ♖ed4 e5 20. ♖f5 exf4 21. ♖c1 ♖d8 22. ♖xf4 ♖e5 23. ♖g3 ♖h8 ∞) 19...e5 20. ♖f5 ♖ac8 21. ♖c1 ♖d8 22. ♖xc8 ♖xc8 (D)

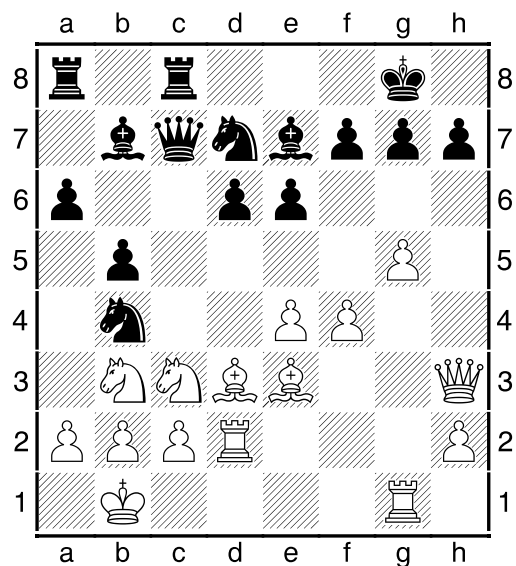


With a very unclear position, in which both sides have their chances. But how did I come up with such a weird move as 16... ♖fc8? I based it on a quite sophisticated plan, which involves both black rooks rolling down the c-file - a powerful attack to be created. Unfortunately, today I know that my general idea was correct, but fails due to certain tactics! It makes me feel sorrow for my bad piece of analysis...

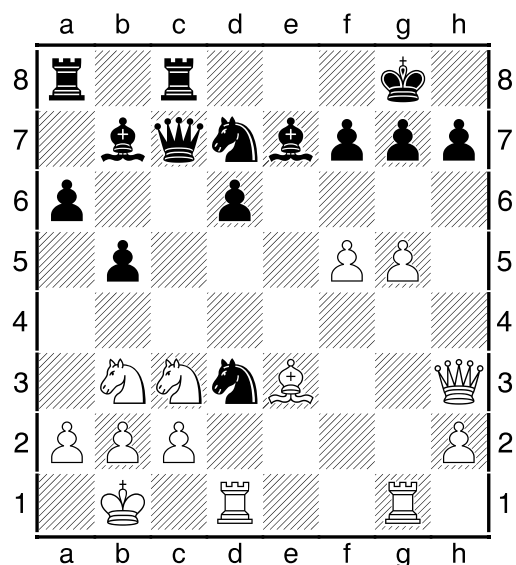
We all have dreams. But in order to make dreams come into a reality, it takes an awful lot of determination, dedication, self-discipline, and effort - Jesse Owens

True value comes from knowing what to keep and what to throw away...

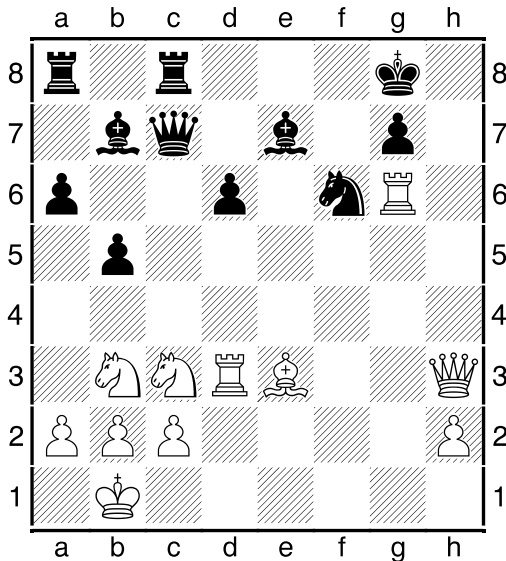
17. ♖d2? (D)



White defends against the threat of 17... ♖xd3 18.cxd3 b4 while at the same time preparing to double his rooks on the g-file. This, along with the idea ♖d1-f2-g4-h6+, will be the main theme of White's attack. Another possibility is 17. ♖d4 e5! 18. ♖f5 ♖f8! with unclear consequences. But as my faithful engine alerted me (many years after by the way...) 17.f5! seems to trouble Black a lot: 17...exf5 (17... ♖xd3 18.g6! hxg6 19.fxg6 ♖f6 20.cxd3 b4 21. ♖a4 [21.gxf7+! ♖xf7 22. ♖d4 ±] 21... ♖c2+ 22. ♖a1 ♖c6 23.gxf7+ ♖f8 (23... ♖xf7 24. ♖d4! +-) 24. ♖g5 ♖xg5 25. ♖xg5 1-0 Simmelink,J-Bergqvist,M cor. 1999) 18.exf5 (18.g6 hxg6 19.exf5 ±) 18... ♖xd3 (D)



19.g6! (again White has no time to recapture the knight: 19.cxd3? ♖e5 20.♘d4 ♕d7! [20...♙f8 21.♘ce2 ♜e8 22.♜g3 ♜ac8 23.♘f4 b4 24.g6 fxg6 25.fxg6 ♘xg6 26.♜xg6 hxg6 27.♘xg6 ♜xe3 28.♕xe3 ± Kotronias,V-Grivas,E Athens 1995] 21.♘e4 ♙xe4 22.dxe4 g6 ∞) 19...fxg6 (19...hxg6 20.fxg6 fxg6 21.♕e6+ ♔f8 22.♕xg6! [22.♜xd3 ♘f6 23.♜xg6 ±] 22...♙f6 23.♙h6! +-) 20.fxg6 ♘f6 21.♜xd3 hxg6 22.♜xg6 +- (D)



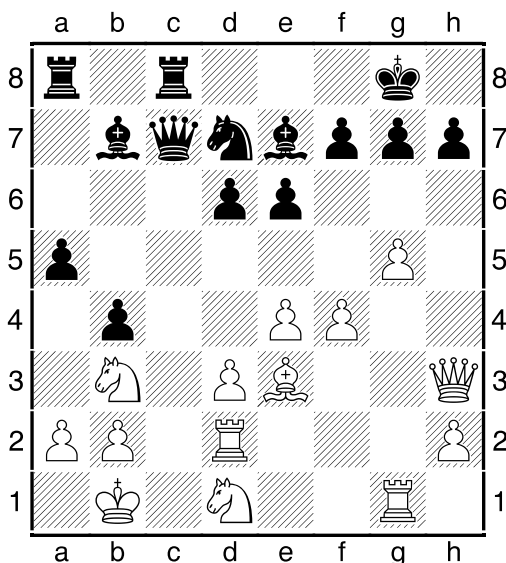
17...♘xd3

Back to business again!

18.cxd3 b4! 19.♘d1

Maybe White could choose 19.♘e2 although Black looks quite nice after 19...♘c5 20.♘bd4 (20.♜c1 a5) 20...b3 ♞.

19...a5! (D)



The point behind Black's 16th move. If the attack is going to succeed then all black pieces must participate. It now becomes clear why Black chose the f-rook: the a8-rook participates both in attack and in defence (it will soon appear on a5), creating dangerous threats, while the advance of the a-pawn will weaken White's king.

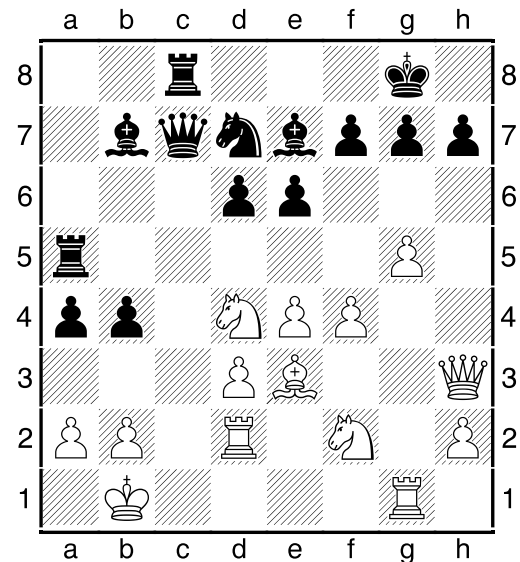
20.♘f2

Forced, due to the threat 20...a4 and 21...♕c1 #.

20...a4?!

20...e5! is probably best: 21.f5 a4 22.♘a1 b3! with a black initiative. But I had my own idea and I was stuck with it...

21.♘d4 ♜a5! (D)



The main part of the plan. Not satisfactory is 21...e5?! 22.♘f5 ♙f8 23.♘g4 and White has more dangerous threats or 21...a3 22.b3 e5?! 23.♘f5 ♙f8 24.fxe5 ♘xe5 (24...dxe5 25.♘h6+! gxh6 26.gxh6+ ♔h8 27.♕g3 ♘f6 28.d4! ♜a5 29.dxe5 ♜xe5 30.♙d4 ♜ce8 31.♔a1 ±) 25.d4 ♘g6 26.d5 ♙a6 27.♙d4 ♔h8 28.♕g3 ±. The black rook on c5 (to be placed soon from a5) is the main attacker (through the c-file) and the main defender (through the fifth rank) of Black's position. And the Oscar goes to this rook!

22.♘g4?

It seems that White was stuck with his own plan as well! Two optimists were just ignoring the facts! Again 22.f5! was best: 22...exf5 (22...♜c5? 23.♜e2 a3 24.fxe6 ♙xg5 25.exf7+ ♔h8 26.♘b3 [26.♘e6??

♖c1+ 27. ♖xc1 ♔xc1+ 28. ♕xc1 ♖xc1 #!
 26... ♖c2 27. f8 ♖+ ♘xf8 28. ♖xc8 ♖xb2+
 29. ♖xb2 ♖xc8 30. ♖c2 ♕xe3 31. ♖xc8
 ♕xc8 32. ♖g3 ♕f4 33. ♖f3 g5 34. h4 ±)
 23. ♘xf5 (23. exf5 ♘e5 24. f6 ♖c5 25. ♖e2
 ♕f8 ∞) 23... ♘c5 24. ♖c1 ♖d8 25. d4 ♘d7
 26. ♖xc8 ♕xc8 27. ♖g3 b3! ∞.

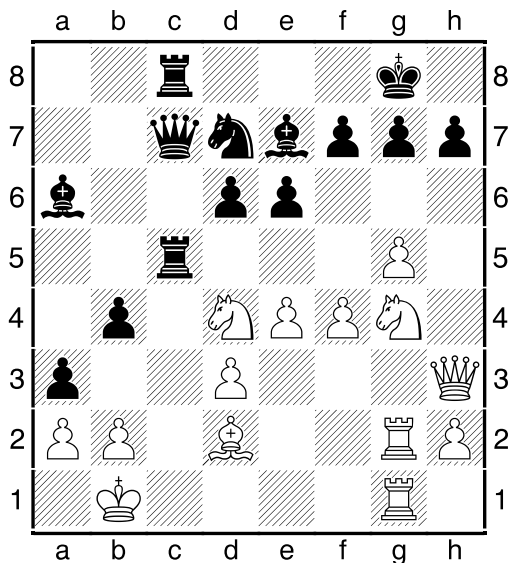
22... ♖c5 23. ♖dg2

Defending c1 and enforcing the g-file, preparing the sac ♘h6+.

23... ♕a6!

All of Black's pieces are active and create multiple threats, denying White a respite to further his own aims.

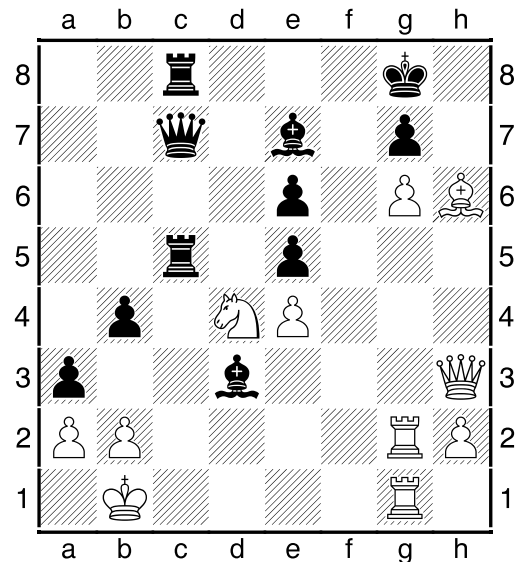
24. ♕d2 a3! (D)



White's position becomes critical. He now decides to complicate matters, hoping for salvation in an attack against the black king. After all, this is what he had prepared with his last moves...

25. ♘h6+?!

Naturally, 25. bxa3? bxa3 leaves the king very exposed, while; 25. b3? ♖c3!! is also very troublesome: 26. ♕xc3 ♖xc3 27. ♖d1 ♖xd4 -+. The position is extremely difficult to assess and this is the kind where we do not rely on evaluation, but simply only on tactical sequences. The last alternative was 25. f5, which leads to extreme complications, visible only by a chess engine: 25... ♘e5 26. ♘xe5 (26. fxe6? ♕xd3+) 26... dxe5 27. g6 fxg6 28. fxg6 h6 29. ♕xh6! (29. ♖xe6+? ♔h8 30. ♖xa6 exd4 31. ♕xh6 ♕d6!! 32. ♕d2 ♕f4 ♢) 29... ♕xd3+ (D)



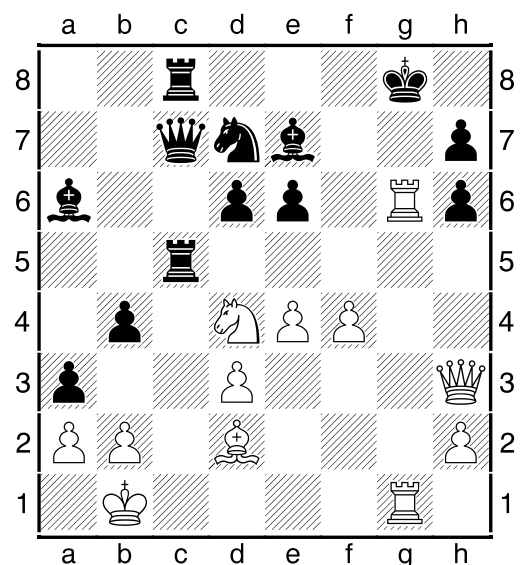
30. ♘c2!! (30. ♖xd3? exd4 -+) 30... ♕h4!! (30... ♖xc2? 31. ♖xe6+ ♔h8 32. ♕xg7+ ♔xg7 33. ♖f7+ ♔h6 34. ♖h7 # ; 30... ♕xc2+? 31. ♖xc2 ♖xc2 32. ♖xe6+ ♔h8 33. ♕xg7+ ♔xg7 34. ♖f7+ ♔h6 35. ♖h7 #) 31. ♖xd3 gxh6 and Black's chances seem to be better... The reader can be assured that both opponents have seen nothing of it during the game...

25... gxh6 26. g6

After 26. gxh6+ ♔h8 27. ♖g3 ♕g5!! (the star rook again comes in handy!) 28. fxg5 ♖c2 (28... ♘e5 -+) 29. bxa3 bxa3 White is dead lost.

26... fxg6! 27. ♖xg6+ (D)

If 27. ♘xe6 then 27... ♖c6 -+. Also, 27. ♖xe6+ ♔h8 28. ♖xe7 ♕xd3+ 29. ♔a1 ♖c1+! is decisive as well.

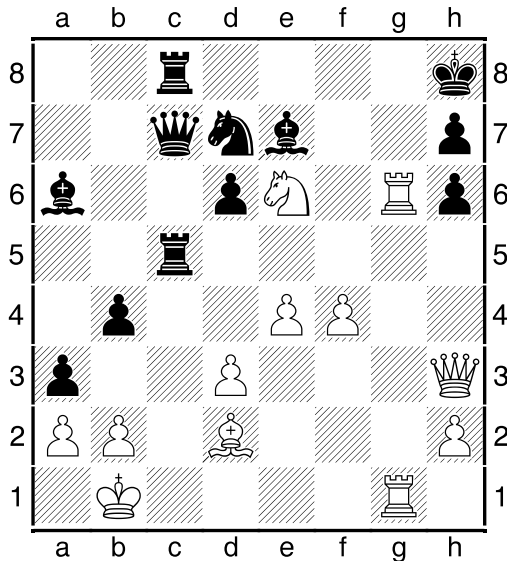


27... ♖h8!

27...hxg6? 28. ♖xg6+ ♔f7 29. ♕xe6+ ♔e8
 30. ♖g8+ ♖f8 31. ♖xf8+ ♔xf8 32. ♕xh6+
 ♔e8 33. ♕g6+, would make White happy,
 as he could escape with a draw.

28. ♖xe6?! (D)

28. ♕xh6?? ♖xd3+ 29. ♔a1 ♖c1+! leads to
 checkmate, but White might have tried;
 28. ♖xh6 ♖f6! 29. ♖xe6, where Black had
 to find the extremely elegant (and only
 move) 29... ♖g5! (the star rook again!)
 30. ♖xc7 (30. ♖c1 ♕xc1+! 31. ♖xc1 ♖g1!
 -+) 30... ♖xg1+ 31. ♔c2 ♖xc7+ 32. ♔b3
 ♖d1 -+.



28... ♖h5!!

A brilliant tactical shot by the star rook,
 clearing the way for the queen to reach c2.
 White is lost in all variations.

29. ♖g8+

The last - but inadequate - try. Otherwise:
 29. ♕xh5 ♕c2+ 30. ♔a1 ♕xb2 # or
 29. ♖xc7 ♖xh3 30. ♖e6 ♖xd3+ 31. ♔a1
 ♖f6 -+.

**29... ♖xg8 30. ♖xg8+ ♔xg8 31. ♕g3+
 ♖g5!**

Another easy but nice tactical shot, once
 more by the star rook!

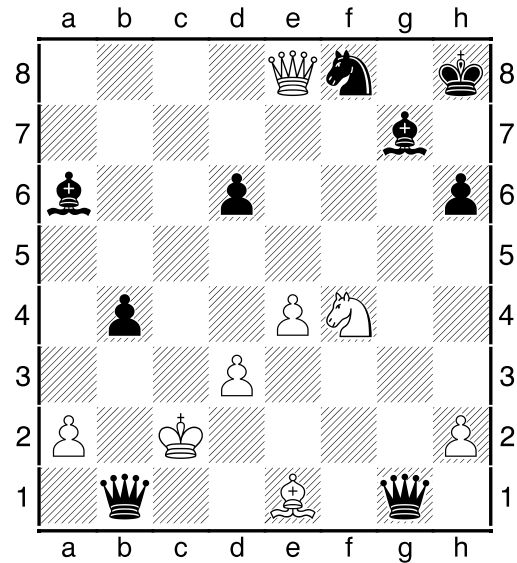
32. fxf5 ♕b6

And Black emerged from the complications
 a piece up...

33.g6

White prolongs the game only because of
 the mutual time-trouble, but the result never
 comes into doubt. 33.gxh6+ ♔f7 was also
 winning for Black.

33... ♖f6! 34.gxh7+ ♔xh7 35. ♕h3 ♔g8
 36. ♕g4+ ♔f7 37. ♖f4 ♖f8 38. ♕h5+ ♔g8
 39. ♕d5+ ♔h8 40. ♕f7 ♖g7 41. ♕e8 ♕g1+
 42. ♔c2 axb2 43. ♖e1 b1 ♕+ (D)



Here White's flag fell (no extra 30 seconds
 per move in this era), we restored the last
 moves that were not recorded by either
 player and White simply resigned as 40
 moves had been done...

0-1



What a game; what a star rook! And what
 a win against a strong Armenian GM and
 national team member in those times. My
 variation was put in practice and with the
 'little' help from my opponent triumphed.
 But I have to admit that both of us calculated
 very few of those lines over the board...

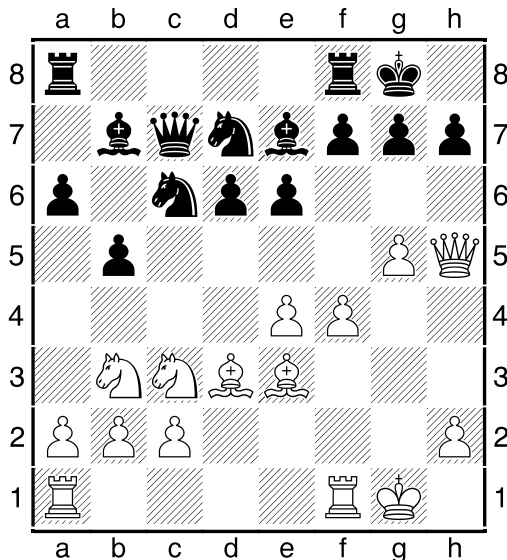
The next game was of very important
 sporting value. I was playing in a knock-out
 format tournament and I had lost my first of
 the two games match. I had to win with
 black to equal the score and go on to the tie-
 breaks.

My 2400+ IM opponent was in a fighting
 mood and he wasn't about to chicken out...

□ Kofidis Andreas
 ■ Grivas Efstratios

B33 Athens 2000

1.e4 c5 2.♘f3 ♘c6 3.d4 cxd4 4.♘xd4
 ♚b6 5.♘b3 ♘f6 6.♘c3 e6 7.♙d3 d6 8.0-0
 a6 9.♙e3 ♚c7 10.f4 ♙e7 11.♚f3 0-0
 12.g4 b5 13.g5 ♘d7 14.♚h5 ♙b7 (D)



Black forgets about ... ♙e8, trying to employ the ...f5 advance. This is the latest word of fashion in the variation and a very complicated one. Of course, I was extremely well prepared, as it is probably impossible to be as accurate on the board as this complicated position demands...

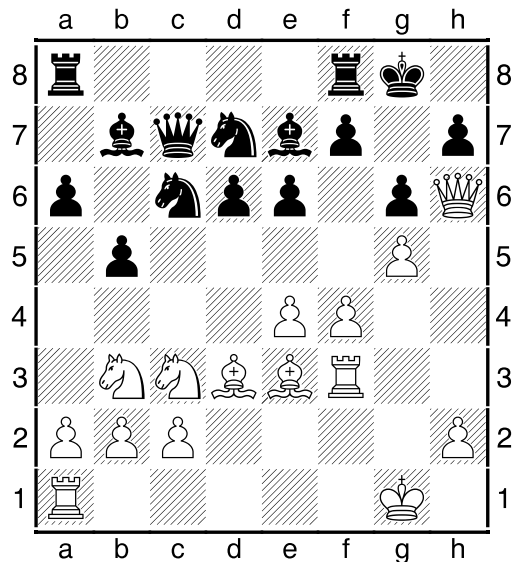
15. ♚f3

An alternative is 15.f5 ♘ce5 16. ♚f4 (16. ♘d4 b4 17. ♘ce2 exf5 18.exf5 ♘xd3 19.cxd3 ♚fe8 ∞ ; 16.fxe6 fxe6 17. ♚h3 ♚xf1+ 18. ♚xf1 ♘f8 19. ♘d4 ♚d7 ∞) 16...b4!? (16... ♚d8?! 17.f6! Honfi,K-Paoli,E Bari 1970) 17.f6 (17. ♘e2 exf5 18.exf5 g6 19. ♚h6 ♚fe8 ∞) 17... ♙xf6 18.gxf6 ♘xf6 (18...bxc3 19. ♚g5 ♘g6 20.fxg7 ♙xg7 21. ♚h4 ♙g8 22.bxc3 ♘de5 ♞) 19. ♚xf6 bxc3 ♞.

15...g6

15... ♚fe8?! is rather inconsistent: 16. ♚h3 ♘f8 17. ♚f1 ♚d7 18.f5! (18. ♘d4 ♘xd4 19. ♙xd4 e5 20. ♙e3 [20.fxe5 dxe5 21. ♙e3] 20...g6? [20...exf4 21. ♙xf4 ∞] 21. ♚h6 ♙d8 22.f5 b4 23.f6 ♘e6 24. ♚xh7+ 1-0 Roman,F-Imbert,S La Plata 1992) 18... ♘e5 19.f6 ♙d8 20.a3 ±.

16. ♚h6 (D)



The critical position, where Black's main defence/counter-attack relies on the extraordinary sacrifice involving ... ♘e5, with which Black wants to take advantage of the h1-a8 diagonal by lining up his queen and bishop by ... ♚d5 and ... ♙b7.

16...f5! 17.exf5

As 17.gxf6?! ♘xf6 is more than fine for Black, White's alternative is 17.a4!? ♘b4! 18.axb5 ♘xd3 19.cxd3 fxe4! and then:

a) 20. ♘xe4?! ♚c2 (20...axb5 21. ♚xa8 ♙xa8 22. ♘d4 ♙d5 ∞) 21. ♘d4 ♚xd3 ♞.

b) 20.dxe4 axb5 21. ♚c1 (21. ♚xa8 ♚xa8 [21... ♙xa8!? 22. ♚h3 ♚f7 23. ♚xe6 ♘f8 24. ♚h3 b4 25. ♘d5 ♚c2 26. ♘d2 ♙xd5 27.exd5 ♚xb2 ∞] 22. ♚h3 [22. ♘d4 ♚c4! ♞] 22... ♘f8 23.f5 exf5 24. ♙d4 ♙d8 25.exf5 gxf5 26. ♘xb5 ♚a1+! 27. ♘xa1 ♚c1+ =) 21... ♘c5!? (21... ♚f7!? 22. ♚h3 [22. ♘xb5 ♚b8 23. ♘c3 ♘e5 ♞] 22... ♚c4 23. ♘d4 ♘c5 ∞) 22. ♘xb5 ♚b6 23.f5! (23. ♘xd6? ♙xd6! [23... ♚xb3? 24. ♙d4] 24. ♘xc5 ♙xc5 [24... ♚ac8 25.b4 ♚xb4 26. ♘xb7 ♚xc1+ 27. ♙xc1 ♚xb7 28. ♚h3 ♚xe4 ♞] 25. ♙xc5 [25. ♚xc5 ♙xe4!] 25... ♚xb2 26. ♚e1 [26. ♚cf1 ♚f7 27. ♚h3 ♚c2! ♞] 26... ♙xe4! 27. ♚f2 [27. ♚xe4? ♚b1+ {27... ♚c1+!? 28. ♙g2 ♚xc5 ♞} 28. ♚f1 ♚xe4 29. ♙xf8 ♚e3+! {29... ♚xf8 30. ♚h3! =} 30. ♚f2 ♚xf8 31. ♚h4 ♚e1+ 32. ♙g2 ♚e4+ 33. ♙g1 e5! ♞] 27... ♚c3 28. ♚xe4 ♚xc5 29. ♚h3 ♚a6 30. ♚f3 ♚f5 =) 23...exf5 24. ♙d4 ♚f7 25.exf5 ♚c6 26.fxg6 ♚xf3 27.gxf7+ ♚xf7 28. ♘xc5

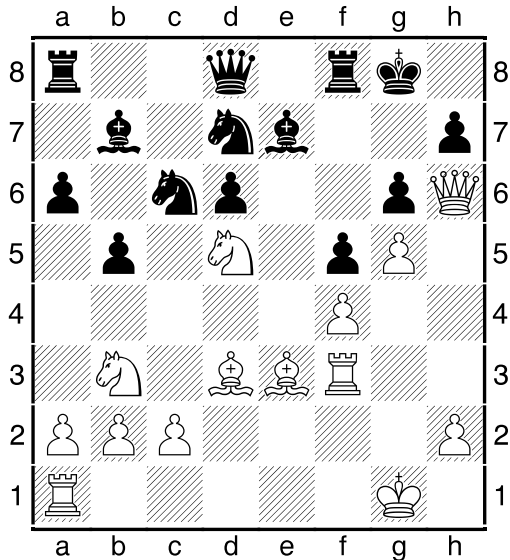
dx5 29. ♖f1 ♔g6 30. ♗xg6+ hxg6 31. ♕f6 ♕f8 32. ♖c7 ♖a4 ∞.

c) 20. ♖d4 ♖c5 21. dx5 (21. ♖xe4 ♗d7! ; 21. b4? exf3 22. bxc5 ♗xc5 -+) 21... axb5! 22. ♖xa8 ♖xa8 23. ♖dxb5 ♗d7 24. ♕xc5 ♖a1+ 25. ♔g2 dx5 ∞.

17...exf5 18. ♖d5

A logical move. If 18. ♖d4? ♖xd4 19. ♕xd4 then 19... ♖e5! is strong.

18...♗d8 (D)



19. ♖d4

Again there are many options:

a) 19. ♖h3 ♖f7 20. ♖xe7+ (20. ♖d4? ♕f8 ; 20. ♕f1!? ♕f8 21. ♗h4 ♖e7 ♢) 20... ♖xe7 21. ♖d4 ♖xd4 22. ♕xd4 ♖e5! ∞.

b) 19. c4 ♖f7 b4

b1) 20. ♖d1 ♖de5! 21. fxe5 ♖xe5 22. ♕e2 bxc4 23. ♖c1 f4 ♢.

b2) 20. cxb5 ♖ce5! (20... ♕f8 21. ♗h3 [21. bxc6 ♕xc6! ∞] 21... ♖ce5 [21... axb5 22. ♕xb5 ♖ce5! 23. fxe5 ♕xd5 24. e6 ♕xe6 ♢] 22. fxe5 ♕xd5 [22... ♖xe5? 23. ♕e4! ±] 23. e6 ♕xe6 24. bxa6 ♖e5 25. ♕e2 ♕c4! 26. ♕xc4 ♖xc4 27. ♕d4 ♖xa6 ♢) 21. fxe5 ♖xe5 22. ♕e4 fxe4 23. ♖xe7+ ♗xe7 24. ♖xf7 ♗xf7 -+.

b3) 20. ♖h3 ♖ce5 21. fxe5 ♖xe5 22. ♕xf5! (22. ♖xe7+? ♖xe7 23. ♕e2 ♖g4 24. ♕xg4 fxg4 25. ♖g3 bxc4 26. ♖d4 ♗a5 -+) 22... gxf5 23. ♖d4 bxc4 24. ♗e6 f4! (24... ♕c8 25. ♗xf7+ ♖xf7 26. ♖c6 ♕xg5 27. ♖xd8 ♕xd8 28. ♖g3+ ♔f8 29. ♕d4 ±) 25. ♕xf4 (25. ♖f5 ♕xg5 26. ♖xd6 ♗d7

27. ♗xe5 ♗g4+ 28. ♖g3 fxg3 29. ♖xf7 gxh2+ 30. ♔xh2 ♗h5+ 31. ♔g2 [31. ♔g1 ♕xe3+ 32. ♖xe3 ♗xf7 33. ♖f5 ♗g6+ 34. ♔f2 ♗g2+ 35. ♔e3 ♗f3+ 36. ♔d4 ♖d8+ 37. ♖d6 ♗e4+ 38. ♗xe4 ♕xe4 =] 31... ♗xf7 32. ♗xg5+ ♗g7 =) 25... ♕c8 26. ♖xe7+ ♗xe7 27. ♗xe7 ♖xe7 28. ♖e3 ♕d7 29. ♕xe5 ♖xe5 30. ♖xe5 dx5 31. ♖f3 ♖b8 32. ♖xe5 ♕e6 33. b3 cxb3 34. axb3 ♖b5 35. ♖f3 ♕g4 36. ♖d2 ♖xg5 37. ♖e4 ♖g6 38. ♔f2 ♔f7 39. ♖c5 ♕c8 40. ♖a4 ½-½ Khrolenko, V-Prevenios, M cor. 2008.

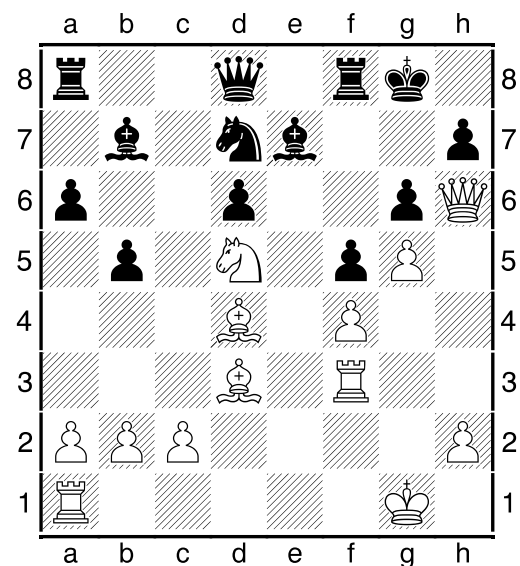
b4) 20. ♖f2 ♖a5 21. ♖xa5 ♗xa5 22. ♗h3 ♕xd5 23. cxd5 ♖c8 ∞.

c) 19. a4!? ♖f7 20. axb5 (20. ♖xe7+ ♖xe7! 21. ♖h3 ♖c5 ♢) 20... ♖ce5 (20... ♕f8 21. ♗h3 [21. bxc6 ♕xc6 ♢] 21... ♖ce5! 22. fxe5 ♕xd5 [22... ♖xe5? 23. ♕e4!] 23. e6! ♕xe6 24. bxa6 ♖e5 25. ♖d4 [25. ♕e2!? ♗c8! 26. ♖d4 ♕c4 ∞] 25... ♕d5 26. ♕e2 [26. ♖ff1 ♖xd3 27. cxd3 ♕g7 28. a7 ♖e7 29. ♕f2 ♖exa7 ♢] 26... ♖xf3+ 27. ♕xf3 ♕xf3 28. ♗xf3 [28. ♖xf3 ♗c8! 29. a7 ♗xc2] 28... f4! ♢) 21. fxe5 ♕xd5 22. e6 ♕xe6 23. bxa6 ♖e5 ♢.

19...♖xd4

19... ♖c5? 20. ♖h3 (20. ♖xf5 ♖xf5 21. ♕xf5 ♕f8 22. ♗h4 ±) 20... ♖f7 21. ♖xc6 ♕xc6 22. ♕d4 ±.

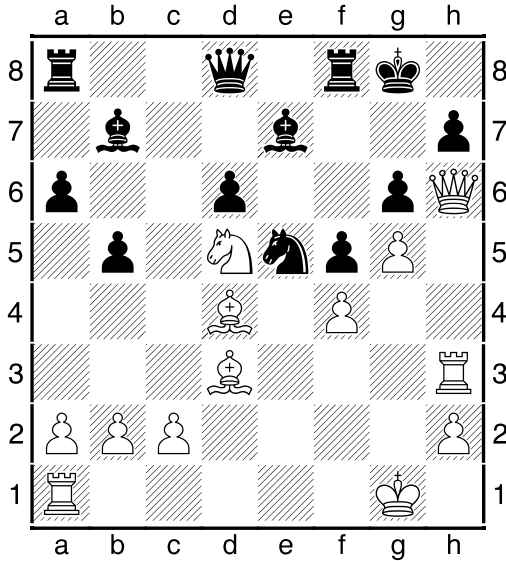
20. ♕xd4 (D)



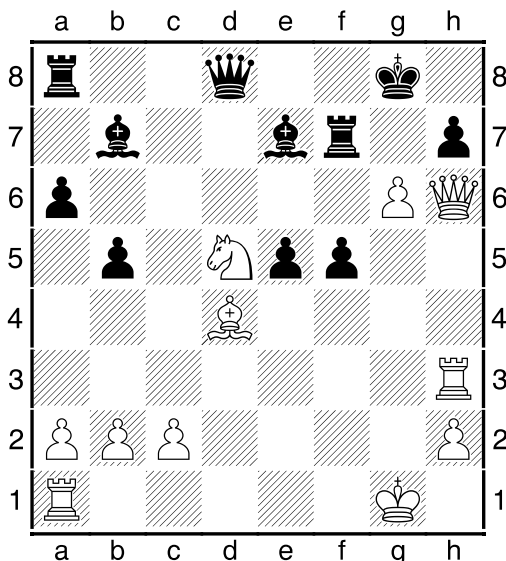
20... ♖f7

Possible is 20... ♖e5!? 21. ♖h3 (D) (bad is 21. ♖xe7+ ♗xe7 22. ♖e3 [22. fxe5 ♕xf3

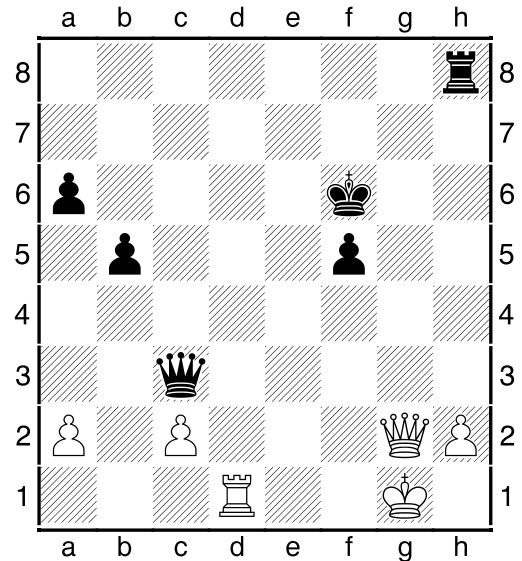
23.exd6 ♖d7 ♠] 22...♗e6! ♠ or 21.fxe5 ♗xg5 22.♘f6+ ♗xf6 23.exf6 ♗xh6 ♠) and now Black has to be both creative and prophylactic:



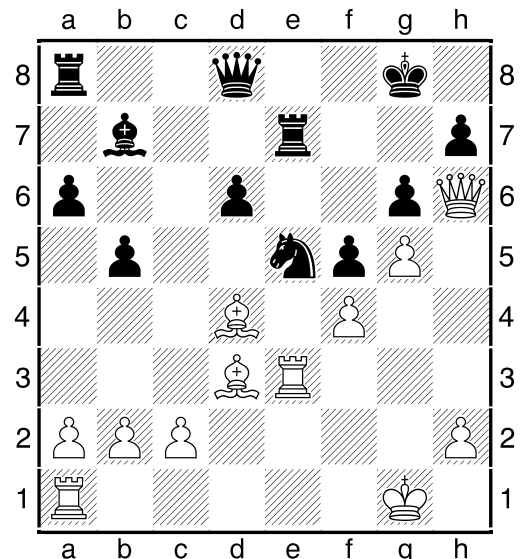
21...♖f7! 22.♗xf5 (White should not be greedy: 22.fxe5? dxe5 23.♘xe7+ ♖xe7 24.♗c3 [24.♗e3 ♗d5 25.♙f2 e4 26.♗f1 f4 -+] 24...♗d5 25.♖g3 ♗h1+ 26.♙f2 ♗xa1 27.♖g1 ♗xa2 28.h4 ♗d5 29.h5 b4 30.hxg6 bxc3 31.gxh7+ ♖xh7 32.♗g6+ ♖g7 33.♗b6 ♗d4+ 0-1 Khachiyan,M-Grivas,E Internet ICC 2008. Playable is 22.c4 ♗f8 [22...bxc4 23.♗xc4 {23.fxe5 ♗xg5} 23...♘xc4 24.♗xg6+ ♙f8 25.♖xh7 ♖xh7 26.♗xf5+ ♖f7 27.♗h3 ♙e8 28.♗h8+ ♙d7 29.♗h3+ ♙c6 30.♗e6 ∞] 23.♗h4 ♗xd5 24.cxd5 ♘xd3 25.♖xd3 ♖c8 ∞) 22...gxf5 23.fxe5 dxe5 24.g6 (D)



24...♗xd5!! 25.gxf7+ ♙xf7 26.♗xh7+ ♙e6 27.♖h6+ (interesting is 27.♗g6+ ♗f6 28.♗c3 [28.♗e3 ♖c8 {28...f4? 29.♗xf4 exf4 30.♖e1+ +- ; 28...♗e4 29.♖e1 ♖h8 30.♖xh8 ♗h1+ 31.♙f2 ♗f3+ =} 29.♖c1 ♖c7 ∞] 28...♗c5+ [28...♗h1+ 29.♙f2 ♗xa1 30.♖h7 ♖f8 31.♖xb7 ♗d1! =]) 27...♗f6 28.♖xf6+! ♙xf6 29.♗xe5+ (29.♗h6+ =) 29...♗xe5 (29...♙xe5? 30.♖e1+ +-) 30.♗xb7 ♖h8 31.♗g2 (31.♗c6+ =) 31...♗xb2 32.♖d1 ♗c3! ∞ (D)



The analysis is huge and shows just how dynamic Black's position is.
21.♘xe7+ ♖xe7 22.♖e3! ♘e5! (D)



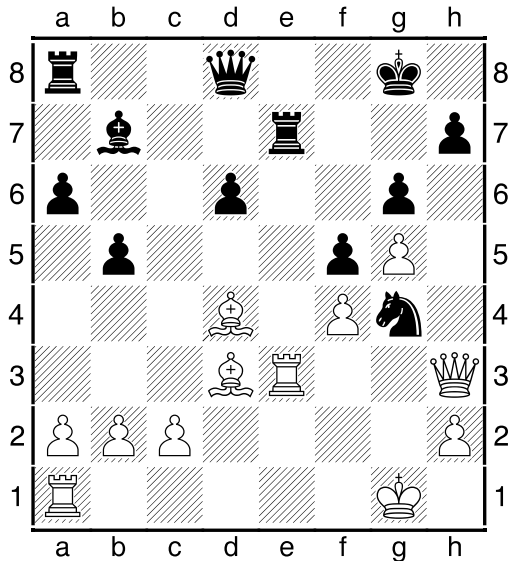
Black's main idea. Anyway, bad was 22...♗f8?! 23.♗xf8+ ♙xf8 24.♖xe7 ♙xe7 25.a4 ±, as only White has winning chances... I have to confess that this was a

homemade preparation...

23. ♖h3?!

Maybe White should opt for 23. ♔e2!? ♕d7! 24.fxe5 dxe5 25. ♔c3 ♕c6 26. ♖f3 b4! 27. ♔e1 ♕e4 28. ♖f1 ♕xc2 ♞, where Black's compensation (look at the great central pawn phalanx and the monster on b7) is great but nothing is clear-cut yet. 23.fxe5? dxe5 simply loses, as the coming ... ♕d5 or ... ♕b6 will confirm.

23... ♘g4 (D)



And suddenly the poorly placed d7-knight improved to the fantastic g4-square, assisting the black attack. But it can be easily lost as well after an eventual h3.

24. ♖xe7

24. ♖e2!? was another story, but it simply transposes after 24... ♕e8 25. ♖xe7! (25. ♖ae1 ♕c6 26. ♖f1 ♕h1+ 27. ♔g1 ♖xe2 28. ♖xe2 ♔f3 29. ♖e6 ♖f7 30. ♖e1 ♖f8! 31. ♕g3 ♖e8 32. ♖xe8+ ♖xe8 ♞) 25... ♕e7 26.c3 ♖e8 27. ♔f1 ♕e4 28. ♔g2 ♕xg2+ 29. ♕xg2 ♔xg2 30. ♖xg2 ♘e3+ (30... ♖e2+ 31. ♖g3 ♖xh2 32.b4 ♖d2 33. ♖f3 ♞) 31. ♔xe3 ♖xe3 32. ♖f2 ♖e4 33. ♖f3 ♖f7 34. ♖d1 ♖e6 35.a3 d5 =.

24... ♕xe7 25. ♕f1?!

White was probably in shock due to my 22nd move and failed to find the best continuation with 25.c3 - see the notes above.

25... ♕e6

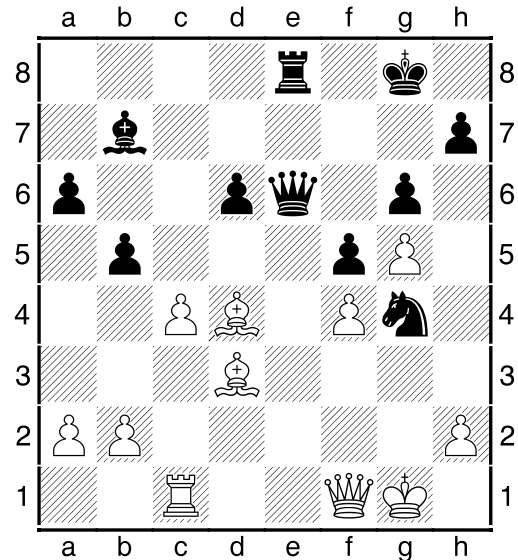
25... ♖e8 26.h3 ♕e6! was maybe even better! The b7-bishop worth its weight in gold and the potential battery with the black

queen on the long diagonal is lethal...

26.c4!

The only move to stop the coming ... ♕d5. White fights well, but unfortunately his position is beyond repair; the black threats are simply too strong...

26... ♖e8 27. ♖c1 (D)



27... ♖f8!

A great, cool move! Now Black threatens to capture on c4 and place his queen on d5 or e4, winning.

28.b3

28. ♕h3 loses to 28... ♕e7! 29.cxb5 axb5 30. ♖d1 ♔a8! (threatening ... ♕b7) 31. ♔f1 ♖c8 (31... ♕e4 32. ♔g2 ♕e2 33. ♖f1 ♕d2 34. ♔b6 [34. ♔c3 ♕xg2+ 35. ♕xg2 ♔xg2 36. ♖xg2 ♘e3+ -+] 34... ♕xb2 -+) 32. ♔g2 ♕e2 33. ♖f1 ♕d2.

28... ♖xc4 29. ♖xc4 ♕d7!

If d5 and e4 are covered, still c6 isn't!

30. ♖b1

After 30.h4 Black can further improve his knight: 30... ♘e3! (30... ♕c6 31. ♕h3) 31. ♕h3 ♘g2! -+. What a great future for the previously passive d7-knight!

30... ♕c6 31. ♖xb7

White avoided mate but he lost material...

31... ♕xb7 32.h3 ♕b4!

And White resigned due to the coming 33... ♖e1.

0-1

Did you replay all those complicated variations? If yes I do admire you! But if not, you have got already a great tactical

lesson. This game is full of ideas and tactics that are hardly met all together and simply trains you to become a better tactician, without ignoring your strategical and planning education. My trainees benefit from all these as well...

The last game/example on the tactical training of the 'Grivas Sicilian' mess will be another one with an important sporting value. It was played in the last round of the strong Cappelle la Grande open, where approximately 700 players participated in 1995. I played well in this tournament, achieving 6½ points out of 9 games, finishing just ½ point behind the two winners on 7 points. I lost only one game to the late great GM Anthony Miles, winner of the tournament.

□ **Kuzmin Gennadi**

■ **Grivas Efstratios**

B33 Cappelle la Grande 1995

1.e4 c5 2.♘f3 ♘c6 3.d4 cxd4 4.♗xd4 ♜b6 5.♗b3 ♗f6 6.♗c3 e6 7.♙d3 d6 8.0-0 a6 9.♖h1 ♚e7 10.f4 ♜c7 11.♜e1

White's choice is no problem for Black. Usually here we see 11.♜f3, 11.♙d2, 11.♙e3 or 11.a4. The famous Russian GM prefers a more solid and out-of-theory battle.

11...b5 12.a4

Another try is 12.♜g3 b4 13.♗e2 0-0 14.♗bd4 ♗xd4 15.♗xd4 ∞ Kosmac,B-Gombac,J Rogaska Slatina 1998.

12...b4 13.♗d1 0-0

Black can usually delay the development of his light-squared bishop, to see where it is better to be.

14.a5 e5!

A typical Sicilian advance.

15.♗e3

White could think about 15.f5 d5 16.exd5 ♗xd5 (16...♗d4!? 17.♗xd4 exd4 18.♜h4 ♜c5 ∞) 17.♗e3 ♗f6 18.♗c4 ♙b7 ∞.

15...exf4 16.♗c4 ♙e6 17.♙xf4 ♗d7?!

A rather passive move. Natural and good was 17...♗e5 18.♗xe5 dxe5 19.♙e3 ♜c6 =.

18.♜g3 ♗ce5 19.♗xe5 ♗xe5 20.♙xe5?!

White returns the favour. He should play 20.♗d4 ♙d7 21.♙h6 ♗g6 22.♙d2 ±.

20...dxe5 21.♗d4 ♙c8 22.b3?!

White should have tried 22.♗f5, when after 22...♙xf5 23.♜xf5 f6 24.b3 g6, an equal position will be on the board.

22...♙c5!

Now Black will preserve his bishop pair, while White's attack is weak.

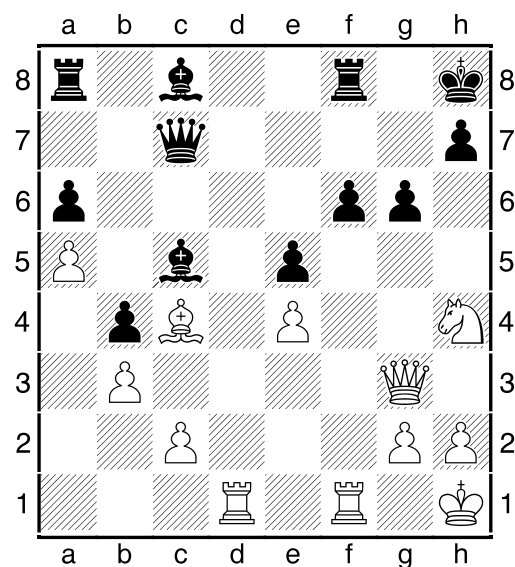
23.♗f3

23.♗f5 f6 24.♙c4+ ♖h8 25.♜ad1 g6 26.♗h4 transposes.

23...f6 24.♙c4+ ♖h8 25.♜ad1

White cannot stay put protecting his a5-pawn for ever, so he sacrifices it for a potential attack.

25...g6 26.♗h4 (D)



26...♜a7!

The black rook is ready to come first to the defence and then help the counter-attack. The c8-bishop can still wait - there is no better square for the time being than c8!

27.♜d3 ♜xa5

Material up and bishop pair; nice stuff!

28.♜e1 ♜g7 29.♜d2 ♜c7 30.♜d1 ♙e7

31.♜h6 f5!

The counter-attack begins.

32.exf5 gxf5 33.♜d6?!

White has nothing to lose, so he tries his hand.

33...♙xh4?!

I was in time-trouble and I decided to play it safe. My engine confirms that I should have played 33...♙xd6! 34.♜xd6 ♜d8!, with a winning position.

34.♜xh4 ♙b7 35.♜d2 ♜e7?!

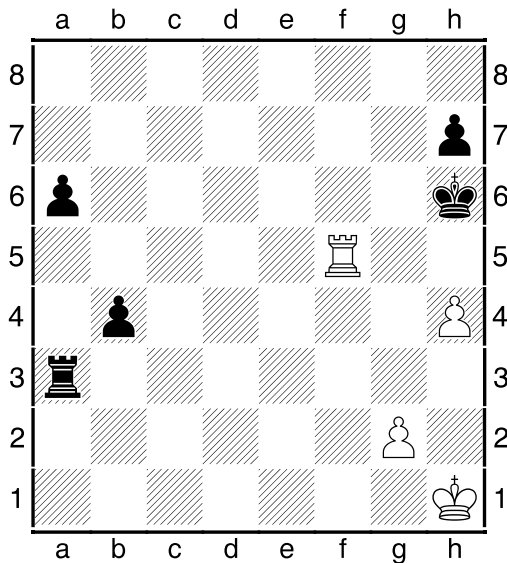
Again a safe decision in time-trouble. Better was 35...f4 36.h3 f3 and White is collapsing.
36. ♖xe7 ♜xe7 37. ♞d7 ♞xd7 38. ♞xd7 ♞e4! 39.h4 ♜f6 40. ♞d8+

It was a bit better to keep the black king on his first rank, but anyway Black will win after 40. ♔h2 ♜g6 41.g3 ♞xc2 42. ♞d5 f4 43.gxf4 exf4 44.h5 ♞f6.

40... ♔g7 41. ♞g8+ ♔h6 42. ♞d3!

A clever try - rook endings always are difficult to handle with accuracy...

42... ♞xd3 43.cxd3 ♜d6 44. ♞e8 ♜xd3 45. ♞xe5 ♞xb3 46. ♞xf5 ♞a3 (D)



Time-trouble was over and my two queenside connected pawns will carry the day. But still White has some counterplay to hope for salvation!

47.g4! ♞a2?!

Played on a general idea - to cut off the white king. But the accurate 47... ♔g7! 48. ♞d5 b3 49. ♞d7+ ♔f6 50. ♞b7 a5 51. ♔g2 a4 was curtains.

48. ♞f6+ ♔g7 49. ♞b6 a5 50.g5 ♞c2!

The white pawns should be attacked - they can be simply too dangerous!

51.h5 ♞c5! 52.h6+ ♔f7

And I thought that he would resign here, but the fighting spirit continues until the very bitter end.

53.g6+! hxg6 54. ♔g2 ♞h5 55. ♞b7+ ♔f6?!

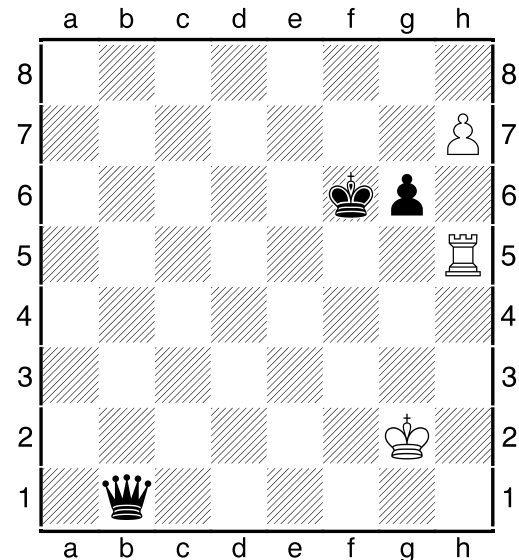
Making my life difficult. Simple was 55... ♔g8! 56. ♞g7+ ♔h8 57. ♞xg6 ♞b5 and it's over - the black rook is optimally placed

behind its pawns.

56.h7 b3 57. ♞a7?!

White had to go for 57. ♞xb3 ♞xh7 58. ♞b6+ ♔g7 59. ♞a6 ♞h5 and test Black's knowledge. According to the tablebases, Black wins in approximately 40 moves from here!

57...b2 58. ♞xa5!? b1 ♔ 59. ♞xh5 (D)



Luckily Black has a forced win here.

59... ♖e4+ 60. ♔f2 ♖f4+

And White resigned due to 61. ♔e1 ♖e3+ 62. ♔f1 ♖f3+ 63. ♔e1 ♖xh5.

0-1



My general advice is not to play the 'Grivas Sicilian'! You need a lot of general and concrete knowledge; you need to be a mature player before all.

I have noticed that it is easier to play it with White, as the moves and plans (attack!) are easier to find and to play.

The variation is sound and offers rich possibilities, allowing Black to play for a win as well. It is designed for fighters and it has been the favourite choice of Judit Polgar when she had been in desperately need of a complicated game.

But of course it can be used for a good training!