

Fiction author Patricia M. Muhammad publishes her first mystery/detective romance novel, *The Speakeasy Murders*.

From Sir Arthur Conan Doyle to Agatha Christie, mystery/detective writing easily crosses over with thriller and suspense. Details or the lack thereof can guide the reader into a false sense of knowing who the culprit was who set the investigation in motion. However, this is part of creative writing, to lure readers into the plot of another, albeit fictionalized, to have their hearts racing, their minds boggled—and of course, for them to keep turning the pages. These authors have a talent to create realistic characters in a time in which fans of today would never experience. Yet they climb into the leaves of these well-known stories, hoping that they too can unravel what may have been obvious to others. To complicate matters, a romance story interwoven into the storyline leads the reader to easily believe that one member of a couple is *somehow* involved in the crime. Yet there is hope for some of the mystery/detective readers out there. Romance can be just what it displays, an affectionate expression between two genuine people who have to enter into each other's lives because of the crime. So what has started as the focus of the storyline becomes an ancillary character to the budding relationship that careful words seek to nourish. This all the while keeping the reader engaged for what they initially chose the book for—to solve a mystery. Fiction author Patricia M. Muhammad debuts her first mystery/detective novel, *The Speakeasy Murders*, incorporating a past time, murder and a genuine interracial relationship. You may think the latter is superfluous, but the undercover detective has not forgotten her job, and just maybe her British gentleman was exactly what was meant for her to have in order to escape the speakeasy alive. So here is where it all begins:

*The Speakeasy Murders* is a historical mystery/detective, romance novel set in the roaring 1920s in the city of Chicago. Helen Williams is an astute, but bashful upper class coloured detective. Her colleagues admire her for her detailed work, and often call upon her for her insight. The lieutenant summons Helen one night to help investigate some peculiar murders in which a field is often used and she now believes is the criminal mastermind's dumping ground. These murders lead to an underground nightclub. Lieutenant Johnson partners Williams with Patterson to go undercover and further investigate the murders stemming from the speakeasy. Stephen introduces Helen to his sister Ruby to help her undergo her transformation. Williams now appears as a flapper with her station house brother, Stephen accompanying her. Though she has now appears as part of the underground scene, for some she still is a little awkward as she adorns a cardigan sweater over her glittery attire. Helen thinks no one will notice. What one Englishman does notice is her beauty and her being distracted from their lively environment. Thaddeus is able to garner her attention with a genuine interest in becoming better acquainted with her. She is polite but focuses on the main reason why she is there—to find the source of the homicides. The detective does not wish to spend more time at the seedy club than necessary and the sooner the case is resolved, the quicker she can return to her normal clothes and life—above ground. However, Helen surprisingly realizes that Thaddeus is very well the gentleman and quite assertive with her. The Brit has already decided Helen is the only woman he could have henceforth. Helen maintains her courteous nature, but is still unsure of Thaddeus' intentions, after all the speakeasy is an illegal establishment.

One night at the speakeasy, Helen is assaulted and nearly raped by a Negro male in one of the bigger rooms to the left of the main floor. His African male accomplice waits at the threshold of the room's door to make sure the job is done. The detective was able to maneuver and defend herself until Stephen nearly pummels him. The British patron, Thaddeus carries her away and brings her to his flat. She is shy and cautious. Helen is no longer in the mode of being a gun-toting detective. The events that night happened so quickly. She was part of a social whirlwind in which her gentleman patron had to whisk her away from it all. Helen settles in with Thaddeus as circumstance dictates. Helen notices that the Englishman is very protective of her. Over time they increase in natural affection towards one another. The Englishman proposes to Helen and she accepts. Yet the investigation has to continue. One night at the speakeasy, Helen discovers a secret stairwell. It would be the gateway which leads her to solve the murders. To whom it leads is still anyone's guess. No one knows who will leave alive.

The Speakeasy Murders\* is now available for purchase as an ebook at these online retailers:

Amazon ASIN: B08Y751JKQ  
Barnes & Noble: 2940162220978  
Kobo ISBN: 1230004607311  
Google Play: GGKEY:KFFB1XXWEAH E  
Smashwords: 9781005999629  
Thalia.de EAN: 9783752137118  
DriveThru Fiction: N/A  
Apple Books: N/A  
Lulu: N/A

About the Author: Patricia M. Muhammad is a multi-genre fiction author currently based in the United States. She often includes multi-racial characters and interracial relationships in her books. She has written 20 novels. Patricia is currently based in the United States.

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\* CONTENT WARNING: This book is a work of fiction. However, the author intended to create characters and settings historically accurate to the era it takes place in, the racially tumultuous 1920s. Certain terms used as racial descriptions now considered archaic, outdated or even offensive are used to reflect the past usage by both black and white Americans of that era. Particular themes regarding race, references to certain crimes such as murder and sexual assault are included as part of the fictional plot. The author provides this content description for any potential reader who may consider any of these subject matters or references too sensitive to consider.