

American fiction author Patricia M. Muhammad publishes her first mystery/detective romance novel. She is a multi-genre author who features interracial relationships and characters of multi-racial backgrounds.

Agatha Christie, famed British mystery and romance novelist once said: "Too much mercy... often resulted in further crimes which were fatal to innocent victims who need not have been victims if justice had been put first and mercy second." Her novels were known for detail, her characters for many readers were unforgettable. Seemingly, Christie wrote mystery and romance as two distinct genres. Yet murder in contemporary times often involves passion and envy. Whether the killer lacked love in their own lives or jealous of the prosperous affection that others were able to share amongst themselves. Envy indeed is a killer. So what does the reader seek in a mystery/detective novel? Perhaps it is to walk along either the investigator or the murderer as they engage in a cat and mouse pursuit until the crime is solved. Or, maybe to tag along with the author if he recreates the last moments of the victim, living through his or her memory until that one fatal moment caused all to cease. Aside from the obvious elements to include in a mystery, one could not be so surprising that a bit of romance has been included. Feigned as a cover-up to a homicide, likely not. An overwhelming romance that catches one undercover detective off-guard, yes this is what happens in *The Speakeasy Murders*.

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. Though some of her co-workers take some time to become accustomed to her quirks, she is admired for her detail, accepted and often called upon her colleagues for her insight. Helen is called in 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. After a couple of days of discussing similar cases with her colleagues. 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 dressed the part, for some she still is a little awkward as she adorns a cardigan sweater over her glittery attire. Helen thinks no one will notice. An Englishman notices her beauty and her being distracted. Thaddeus is able to garner her attention with a genuine interest in becoming better acquainted with her. She is polite but concentrates on the investigation. 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 could 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.

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. She 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 manner

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. She 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. Helen hopes that mercy will give way to justice. 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
Lulu: N/A
Apple Books: N/A
Smashwords: 9781005999629
Thalia.de EAN: 9783752137118
DriveThru Fiction: 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.

Connect with Patricia:

Social Media: @pmmuhammadbooks

Press: permissionsp@gmail.com

* **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.