



Sunset Tourism in Kevin Major's  
*One for the Rock,*  
*Two for the Tablelands,*  
*and Three for Trinity:*  
Travel and Identity  
in Three Newfoundland  
and Labrador Crime Novels

*Tom Halford*

**Abstract.** This essay considers the complex relationship among crime fiction, tourism, and identity in *One for the Rock*, *Two for the Tablelands*, and *Three for Trinity* by Kevin Major, which are set in the Canadian province of Newfoundland and Labrador. Major flirts with the concept of dark tourism as he takes readers into sites of loss and trauma but ultimately is more invested in highlighting and preserving aspects of provincial identity.

Newfoundlanders and Labradorians have a conflicted relationship with their tourism industry. They seem to at once enjoy and resent the performance of a distinct provincial identity. To summarize the discourse, the money is great, but the tourists are annoying. This tension comes from an unfortunate economic reality. As Herb Wylie points out:

tourist destinations—particularly ostensibly “exotic” locales—tend to be framed within an economic and political asymmetry between hosts and visitors and, indeed, are often characterized by conditions of economic exploitation and coercion. In short, rather than an innocent, free flow of people from one area to another, tourism involves a kind of

*Tom Halford* is a scholar, poet, and crime writer who works at Grenfell Campus, Memorial University of Newfoundland. He has published a crime novel, *Deli Meat*; a book of poetry, *Mill Rat*; and a book of concrete poetry, *The Abstracts*.