MEDIA RELEASE

PULLED FROM CINEMAS: Australian documentary cancelled mid-tour after director appears on a podcast

Filmmaker refused a gag clause and won back his film. Common Wealth is now streaming worldwide.

SYDNEY, 10 November 2026 – Australian filmmaker Kane Guglielmi spent four years and every dollar he had making *Common Wealth*, a documentary about unity, community and how economic and political systems shape ordinary lives. Filmed across eight countries, including 10 US states, the film toured to around 30 screenings across Australia, many of them sold out, with more shows booked.

For Guglielmi, *Common Wealth* is deeply personal. In it, he speaks publicly for the first time about the traumas that shaped his life, including the death of his brother.

Then he appeared on 2 Worlds Collide, a podcast hosted by army veteran Sam Bamford, who served in Afghanistan.

Within two weeks, his distributor, Garage Entertainment, a division of Madman Entertainment, which describes itself as Australia's largest independent distributor, informed him that his remaining screenings had been cancelled, that they would not be reinstated, and that the film would not be promoted in the future. The film's microsite was removed, and its promotion was wiped from the distributor's social media.

At no point did the distributor identify anything Guglielmi said on the podcast, or anything in his film, as a problem. Its only stated objection was to Bamford, whose views the distributor considered racist, a view Guglielmi does not share. On a call on 7 October, the distributor told him it had not seen or heard the episode Guglielmi appeared on.

Overnight, everything he had built was gone: his shows, his income, and the future of a film he had poured four years, every dollar he had and the hardest chapters of his life into, now locked in the hands of a distributor that no longer wanted it.

The distributor would only return his film if he signed a gag clause that would have barred him, permanently, from revealing why the deal ended or on what terms, and from saying anything critical about the distributor. This came after the distributor had told him in writing that no NDA would be required.

He refused.

He held his ground, knowing it could cost him everything. Without a deal, his film could have stayed locked away for years. Armed with the distributor's own written admissions, including confirmation that a non-disclosure agreement had never been discussed, Guglielmi formally rejected the deal and asserted his rights to the film. A week later, the distributor withdrew the gag clause. Guglielmi now holds the rights to his film, with no restrictions on what he can say. Today he is releasing *Common Wealth* directly to audiences worldwide.

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“I spent four years and every dollar I had making a film about empathy and unity, about people who feel unheard. I lean conservative, but as a citizen journalist I explored ideas I don’t necessarily advocate, because I wanted the film to be authentic, transparent and free of bias. It’s also the first time I’ve ever opened up publicly, about my life and about losing my brother. Then I was cancelled for who I sat next to, not for anything I said or made. It didn’t feel like a business decision. It felt personal. I was offered my film back in exchange for my silence. I wasn’t willing to make that trade. Don’t take anyone’s word for it, mine included. Watch the film and decide for yourself.” – Kane Guglielmi

“Cancelling someone like Kane, who’s done nothing but encourage audiences around Australia to engage in conversations with all sides of politics, is really quite ironic.” – Sam Bamford, host of 2 Worlds Collide

Watch *Common Wealth*: commonwealthfilm.com – available worldwide now.

See/download video statement: https://vimeo.com/darkwoodentertainment/announcement

About *Common Wealth*

Common Wealth (2026) is a feature documentary written and directed by Kane Guglielmi. It explores unity, community and collective wellbeing, and the effect of economic and political systems on ordinary people. It was filmed across eight countries (Australia, Singapore, the UK, Italy, Switzerland, Norway, Mexico and the US).

Run time: 74 minutes.

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Interviews with Kane Guglielmi, screeners and supporting documents are available on request.

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