



The Nicholas Project

AN ANNUAL CHRISTMAS RECORD.
ONE VOICE, EVERY YEAR.

CONCEPT AND MUSIC WRITTEN BY BRETT WARREN

VOLUME ONE / CHRISTMAS 2027

A Christmas record sung by Saint Nicholas.

Thirteen original songs written by **Brett Warren**, all of them in the first person, all of them from the side of the man who delivers Christmas, not from those of us who wait to receive it. The record is written and demoed. Volume One is written for Tim McGraw's voice. There is a feature film concept ready for development.

01 THE RECORD

Thirteen songs, written and demoed. You can hear all of them in this deck.

02 THE IDEA

A new artist becomes the voice of Nicholas every Christmas. The songs are the constant.

03 THE FILM

NICK. A feature treatment exists. The album would be its score.

— THE WRITER

Brett Warren.

One-half of the recording and songwriter duo, **The Warren Brothers**. Brett has been writing and performing hit songs for over 30 years. The Nicholas Project is his. The songs, the character, the film that comes out of it. This is the first time it has left the room.

WHO HE IS

Brett and his brother Brad moved from Tampa to Nashville in 1995, signed to RCA in 1997, and put out three albums on BNA. They were CMA Duo of the Year nominees six years running, judged a season of *Nashville Star*, and had their own CMT series, *Barely Famous*.

Then the writing took over. Brett is a Grammy-nominated songwriter with cuts by Faith Hill, Keith Urban, Dierks Bentley, Martina McBride, Toby Keith and Little Big Town. The McGraw catalogue below is why the voice on this record is not a cold ask.

SELECTED CREDITS

- **If You're Reading This**, Tim McGraw. Grammy nomination, Song of the Year.
- **Highway Don't Care**, Tim McGraw with Taylor Swift and Keith Urban. No. 1.
- **Felt Good on My Lips**, Tim McGraw. No. 1, three weeks.
- **Feel That Fire**, Dierks Bentley. No. 1.
- **Anyway**, Martina McBride. CMA Song of the Year nomination.
- **Red Solo Cup**, Toby Keith. Plus cuts by Faith Hill, Keith Urban and Little Big Town.



— THE BIG IDEA

Everybody knows the man in the red suit. Almost nobody knows the man who started it all.

The typical Christmas canon is written from the kids' point of view. Waiting up for Santa, looking for their gifts. But what if Saint Nicholas was writing the songs. A true story told in a modern voice. Giving in the dark of the night, asking for nothing in return.



— THE TRUE STORY

Three bags of gold. One open window. No name.

Nicholas of Myra, around 270 AD. Gold thrown through a window at night, into the stockings drying by the fire. He asked for nothing, and was caught only on the third try. That is where the stocking and the secret giver come from.

THE THREE GOLD BALLS OVER EVERY PAWNSHOP ARE THOSE THREE BAGS OF GOLD

A dimly lit living room at night. A fireplace with a fire burning inside is the central focus. Four stockings hang from the mantel. To the left, a lamp with a warm glow sits on a side table next to a sofa. A framed picture hangs on the wall above the lamp. To the right, a dark armchair is visible. The overall atmosphere is cozy and quiet.

— THE STORY

The people who carry the joy rarely get to sit inside it.

He does it anyway. First person, past midnight.
Giving treated as work, never sentiment. That
is the whole record.

The background of the entire advertisement is a dark, atmospheric photograph of a snowy landscape at night. Three small, dark-colored houses with gabled roofs are spaced out across the middle ground. Each house has a single window that is brightly lit from within, casting a warm, yellowish glow. The houses are surrounded by snow-covered ground and several bare, dark trees whose branches are silhouetted against the dark sky. The overall mood is quiet and cozy, evoking a sense of a peaceful winter night.

— THE CANON

A voice for every Christmas.

The artist changes. The song changes. The light stays. That is how you know a Nicholas record before a single word.



I Ain't A Saint

The thesis, and the record's opening line. A confession, devout without ever preaching. The man named for the saint, telling you he is no saint.



LISTEN 02 · THE SINGLE
PLAY IT LOUD

Down The Chimney

He comes down to find the parents still awake,
the house wrecked. One carrier, witnessing two
more. This is the one built to last.

— THE ALBUM

Thirteen songs. One voice, all night.

▶ TAP ANY SONG TO PLAY · WRITTEN BY BRETT WARREN

1	The Best Gift Ever	
2	Down The Chimney	SINGLE
3	I Ain't A Saint	
4	Christmas Eve Midnight	
5	Cry Holy	
6	Let Em Shine	
7	You Don't Know Me	

8	Sonogram
9	Santa Can't Get A Tan
10	One More Christmas
11	Heavy Load
12	Lenny
13	Love Never Loses

THE SINGLE IS DOWN THE CHIMNEY. EVERY SONG FROM HIS SIDE, PAST MIDNIGHT TO FIRST LIGHT.

— HOW IT EVOLVES

One voice. One night. *Every year.*

Each Christmas, one artist becomes the voice of Saint Nicholas and sings the same story from his side. The songs are the constant. The voice is the event.

I

CHRISTMAS 2027
The record arrives
The first voice.

II

CHRISTMAS 2028
A new voice takes it
The songs endure.

III

CHRISTMAS 2029
The canon returns
The reveal becomes the tradition.

— THE BET

We are not making an album.
We are trying to build a standard.

\$8.5M

Earned by one song in a single year, twenty-eight years after release

90%+

Of holiday streaming is catalog, not new. The highest of any genre

4

New Christmas songs cracked the Holiday 100 top 50 in a decade

A holiday song lives on playlists six years. A normal song lasts two hundred days. Standards do not fade, they re-enter. Mariah, Wham, and Bublé come back every December. You cannot declare a classic, but you can build every part of one on purpose.

We are building it to be a **Grammy-winning Christmas album**. The songs come from a Grammy-nominated writer with twenty-plus McGraw cuts behind him. That is the bar it is made to, and the bar we choose the producing partner against.

BILLBOARD · NPR · OFFICIAL CHARTS · LUMINATE · CHARTMETRIC

— THE VOICE

Volume One was written for one voice.

Tim McGraw has never made a full Christmas record, but has released three individual Christmas tracks through the years. Each one from sung from inside the story, in character. It is not a stretch for him. It is the thing he already does brilliantly.

2012

Mary and Joseph

The nativity told as a story, start to finish

2020

It Wasn't His Child

Joseph's side, first person. CMA Country Christmas

2021

Christmas All Over The World

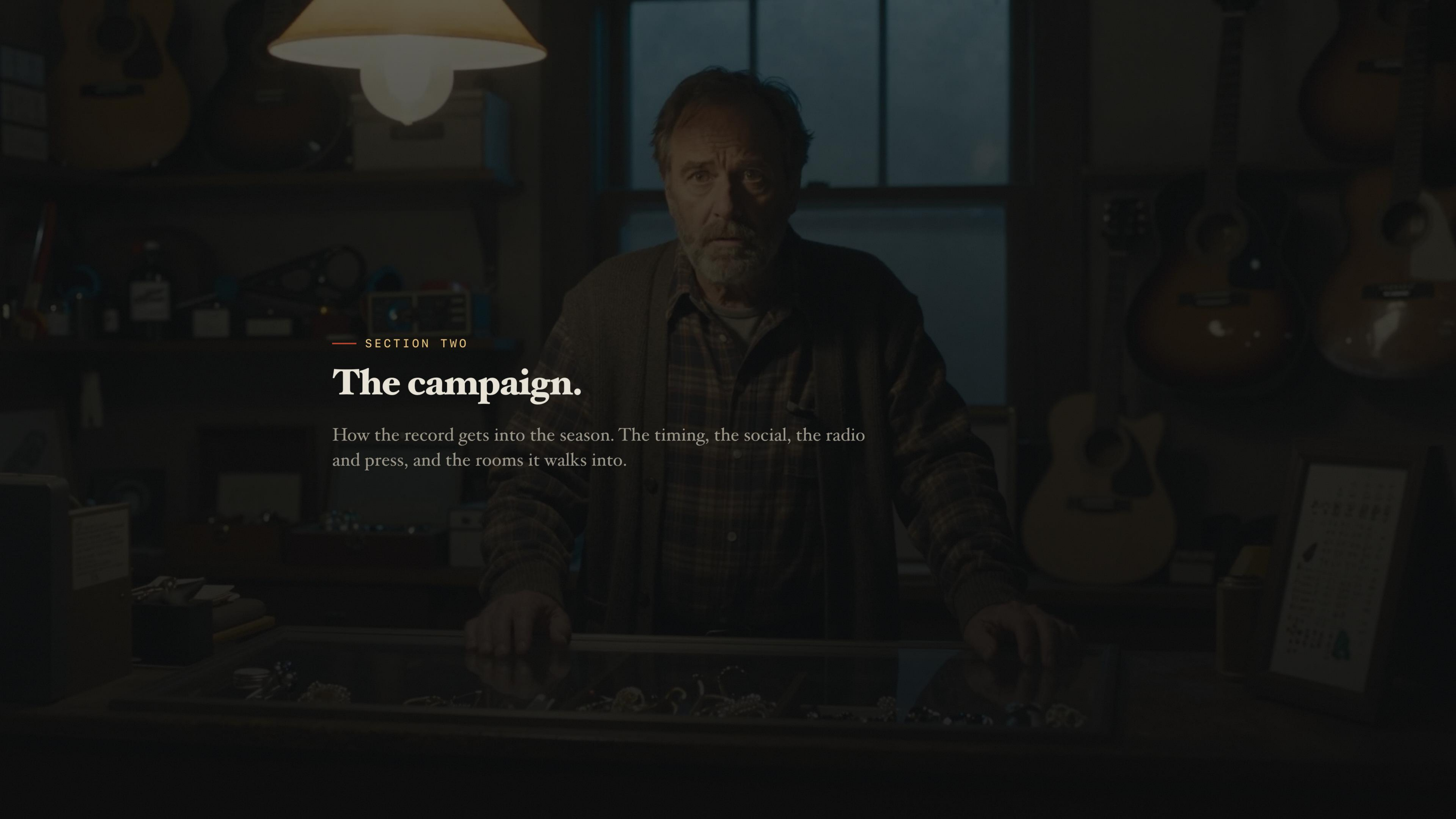
The secular one, and the only one of the three

THE ASK IS THE MUSIC SIDE ONLY. THE SONGS, THE CHARACTER, AND THE FILM ARE BRETT'S.

— WHAT IT COULD BE

One record. Five doors into your building.

01 SYNC & BRAND The launch channel. Original clears when standards cannot.	02 LIVE A room that already tells the story. Capture it once.	03 CATALOG & IP The role outlives any one voice.	04 PRESS A new Nicholas every year. A headline on schedule.
05 PHILANTHROPY A cut for the people who work Christmas.			

A man with a beard and mustache, wearing a plaid shirt and a cardigan, stands behind a workbench in a workshop. The background is filled with acoustic guitars hanging on the wall and shelves. A lamp hangs above him, and a window is visible behind him. The scene is dimly lit, with the lamp providing the main source of light.

— SECTION TWO

The campaign.

How the record gets into the season. The timing, the social, the radio and press, and the rooms it walks into.

— THE PLAN / THE SEASON

Late spring to Dec 21.

The season, dated.

Late May	Santa Can't Get A Tan	the one song on the record that plays in warm weather, released out of season on purpose. the character is in the world months before December
Sep 7	Serviced to AC and Hot AC	programmers build holiday clocks in September. serviced before the flip, not during it
Oct 1	Single: Down The Chimney	four weeks of story, and a streaming history, before holiday listening turns on
Oct 4	AC add date, impact Oct 11	inside the clock instead of inside the flip. four weeks earlier than the old plan
Nov 1	Holiday listening turns on	a switch, not a ramp. everything before this date is setup
Nov 5	The album, and vinyl in stores	stock at the distributor Aug 27. retail buys holiday product in early September
Dec 21	The Long Night	the longest night, and the permanent annual re-entry every year after

— THE PLAN / THE PROBLEM

Ninety per cent of Christmas is already written.

Holiday listening runs on recognition. An all-original record has no front door, and no campaign fixes that. It gets fixed on the record.

01 THE PROBLEM, STATED Holiday streaming is 91.84% catalog against a 73.57% benchmark. Sixteen holiday songs have ever reached the Hot 100 top 10 and the newest was released in 2013.	02 ONE CAROL, SUNG IN CHARACTER <i>I Heard the Bells on Christmas Day</i>. A man in the dark losing his faith in peace and getting it back, first person. The one title a programmer already knows that Nicholas can sing without breaking.	03 A THREE-SEASON SINGLE Down The Chimney is serviced in 2027, re-serviced in 2028 alongside Volume Two, and again in 2029. New holiday originals do not break in one season.
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TWO LINES PRE-WRITTEN FOR SKEPTICS:

It is not a gimmick, it is a character. It is not a worship record, it is a true story.

— THE PLAN / HOW IT GETS OUT

Where it breaks.

RADIO AND PRESS	PHYSICAL AND SYNC
• AC and Hot AC is the wall. Eighty-five plus stations flip to all-Christmas in mid November. Serviced Sep 7, add Oct 4, impact Oct 11. • Country cannot chart a holiday title. Singles take months to peak and a Christmas song lives six weeks. Serviced the same day for December rotation, not for the chart. • Christian AC is real reach, worked last so the record is never typed as worship. • Press, one exclusive per beat. The announce Aug 6, the single Oct 1, the film Oct 29, album week Nov 5.	• Vinyl ordered Apr 30, stock at the distributor Aug 27. Q4 is the worst pressing queue of the year. • Retail exclusives are bought in July. Mass merchants go from 6 to 15% of vinyl sales to 28% in a week with a big variant. • Sync pitched Jun 1 to Aug 13, because Q4 brand campaigns are awarded in early summer. • Thirteen originals clear where standards cannot. A brand can license this exclusively. It cannot license Silent Night.

— THE PLAN / YEAR TWO

Volume Two’s job is to make Volume One re-enter.

Every volume re-records *Down The Chimney*. The composition is the constant.
The voice is the variable.

01 THE PUBLISHING COMPOUNDS It accrues on every version regardless of which recording wins. That is where the franchise value sits, and it does not move when the voice does.	02 A FRESH ADD EVERY NOVEMBER Programmers get the same familiar title with a new artist name on it. That is a legitimate add, not a catalog re-service.	03 EACH VERSION LIFTS THE LAST The pattern every holiday annuity has, engineered on purpose instead of waited for.
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VOLUME TWO’S ARTIST IS OFFERED JAN 14, 2028, SIX WEEKS AFTER VOLUME ONE’S SEASON CLOSES.

— THE NIGHT

One night at the Ryman.

Not a TV special on spec. One night in the one room that already tells the story. A former tabernacle, candlelight, pews, one voice, and a few friends who come to sing a verse. Filmed once at cinema grade. If a network wants the special after, it is theirs to pick up.

BEFORE ANY OF IT, THE FIRST LISTEN. THE NASHVILLE STUDIO WHERE ELVIS CUT HIS CHRISTMAS RECORDS, DRESSED IN RED AND GREEN IN THE MIDDLE OF SUMMER, AND THE RECORD PLAYED START TO FINISH FROM THAT ROOM.

ONE FULL HOUSE BEATS THREE SOFT ONES. THE RYMAN IS THE ROOM. BROADCAST ONLY IF SOMEONE BUYS IT.

THE HOLD GOES IN IN Q1 2027. THE DECEMBER RYMAN CALENDAR IS COMMITTED BY AUTUMN. FILMED ONCE AND ONLY IF A DISTRIBUTION CONVERSATION IS LIVE OR THE LABEL CARRIES IT AS A DEFINED ASSET.

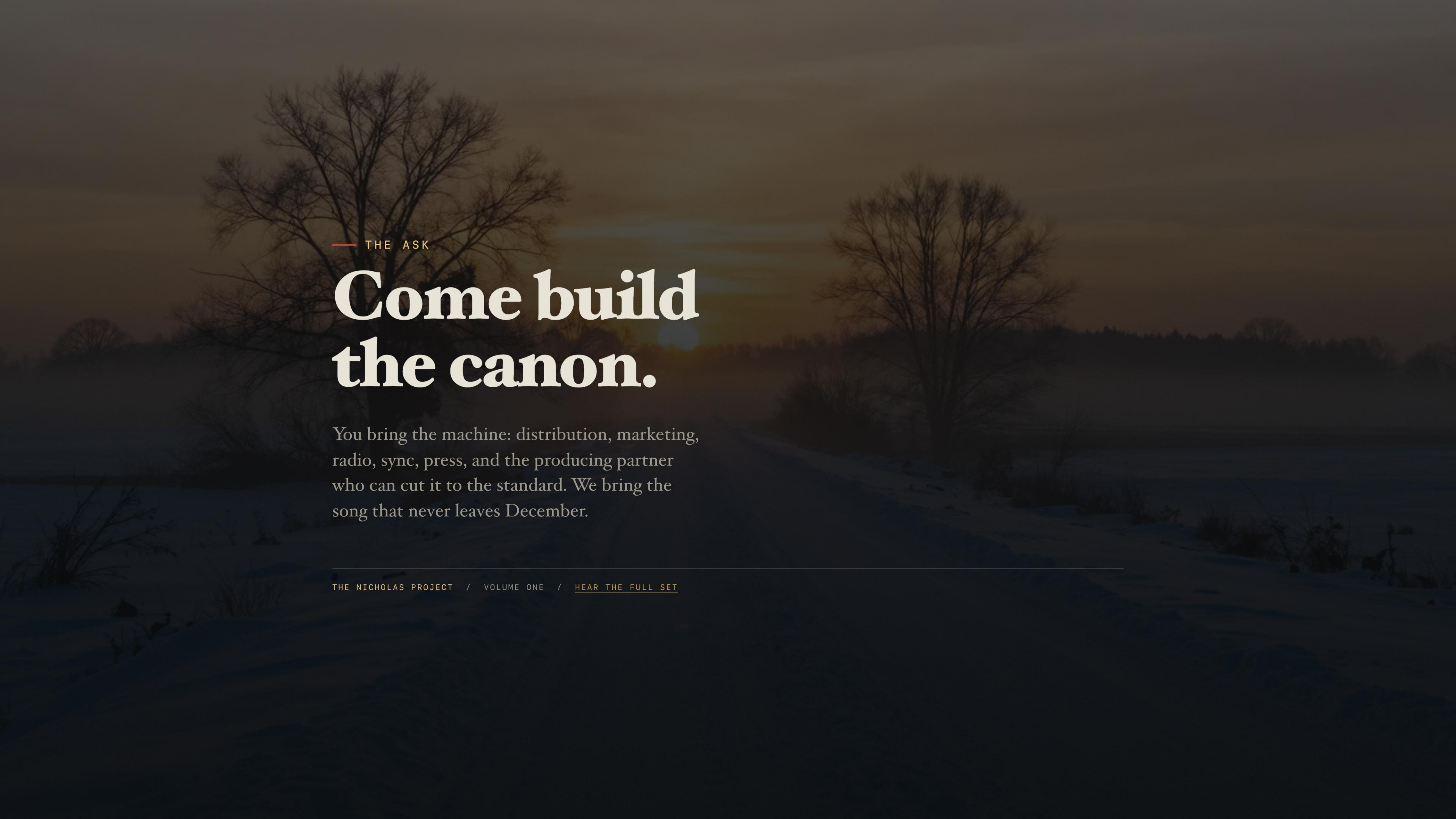
— THE GIVING

Carry one. Then pass it on.

This December, one existing Nashville foundation quietly covers one real thing a neighbour had to give up. The rent that came due. A kid's instrument. The foundation chooses who, on its own criteria, from its own applications. We never see a name and neither do you. You give to the foundation directly. Afterward you get a number, and you post: I carried number 47.

CARRY ONE RUNS ENTIRELY INSIDE AN EXISTING 501(C)(3) WITH ITS OWN REGISTRATIONS AND GOVERNANCE. THE CAMPAIGN CONTRIBUTES CREATIVE AND AUDIENCE. IT DOES NOT HOLD FUNDS, SELECT RECIPIENTS, OR HOLD DONOR DATA.

THE GIFT STAYS SECRET. THE GIVER STEPS INTO THE LIGHT. NO SPONSOR LOGO ON THE WINDOW. IT DOUBLES EVERY TIME IT IS PASSED.

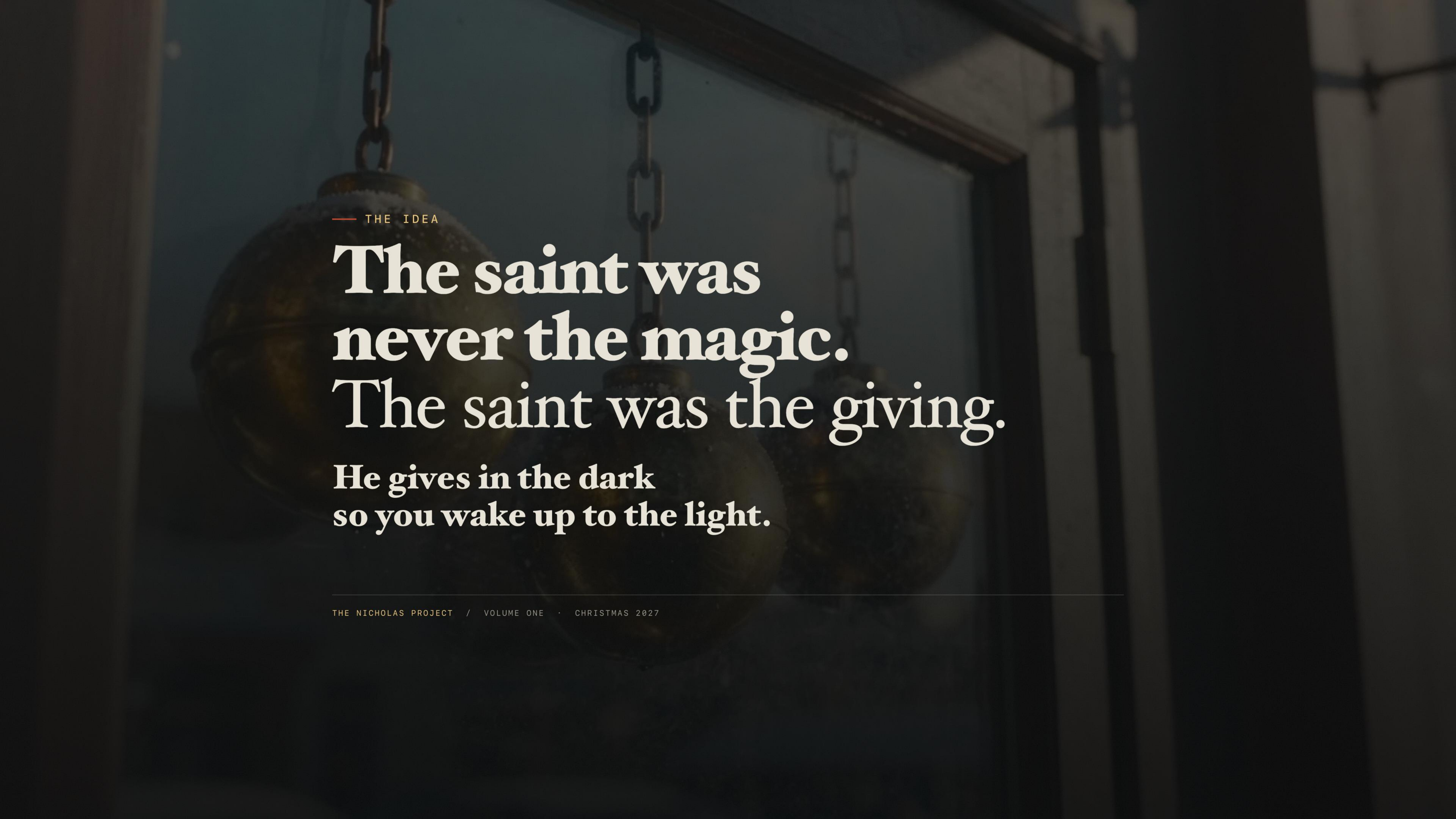


— THE ASK

Come build the canon.

You bring the machine: distribution, marketing, radio, sync, press, and the producing partner who can cut it to the standard. We bring the song that never leaves December.

THE NICHOLAS PROJECT / VOLUME ONE / [HEAR THE FULL SET](#)



— THE IDEA

**The saint was
never the magic.
The saint was the giving.**

**He gives in the dark
so you wake up to the light.**