

The Nicholas Project

AN ANNUAL CHRISTMAS RECORD.

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, from the perspective of the man who delivers Christmas. The entire record is written and demoed. Volume One is ready to be recorded by Tim McGraw. The directive is to deliver a Grammy-worthy album for 2027, as the first in a series that can be revisited yearly. The ongoing album concept will be amplified by a feature film concept ready for development.

01 THE RECORD	02 THE IDEA	03 THE EXPANSION
Thirteen songs, written and demoed. You can hear all of them in this deck.	A new artist becomes the voice of Nicholas every Christmas, changing the story point of view or genre.	Development of a feature film is underway.

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 all his. The songs, the character, the film that comes out of it.

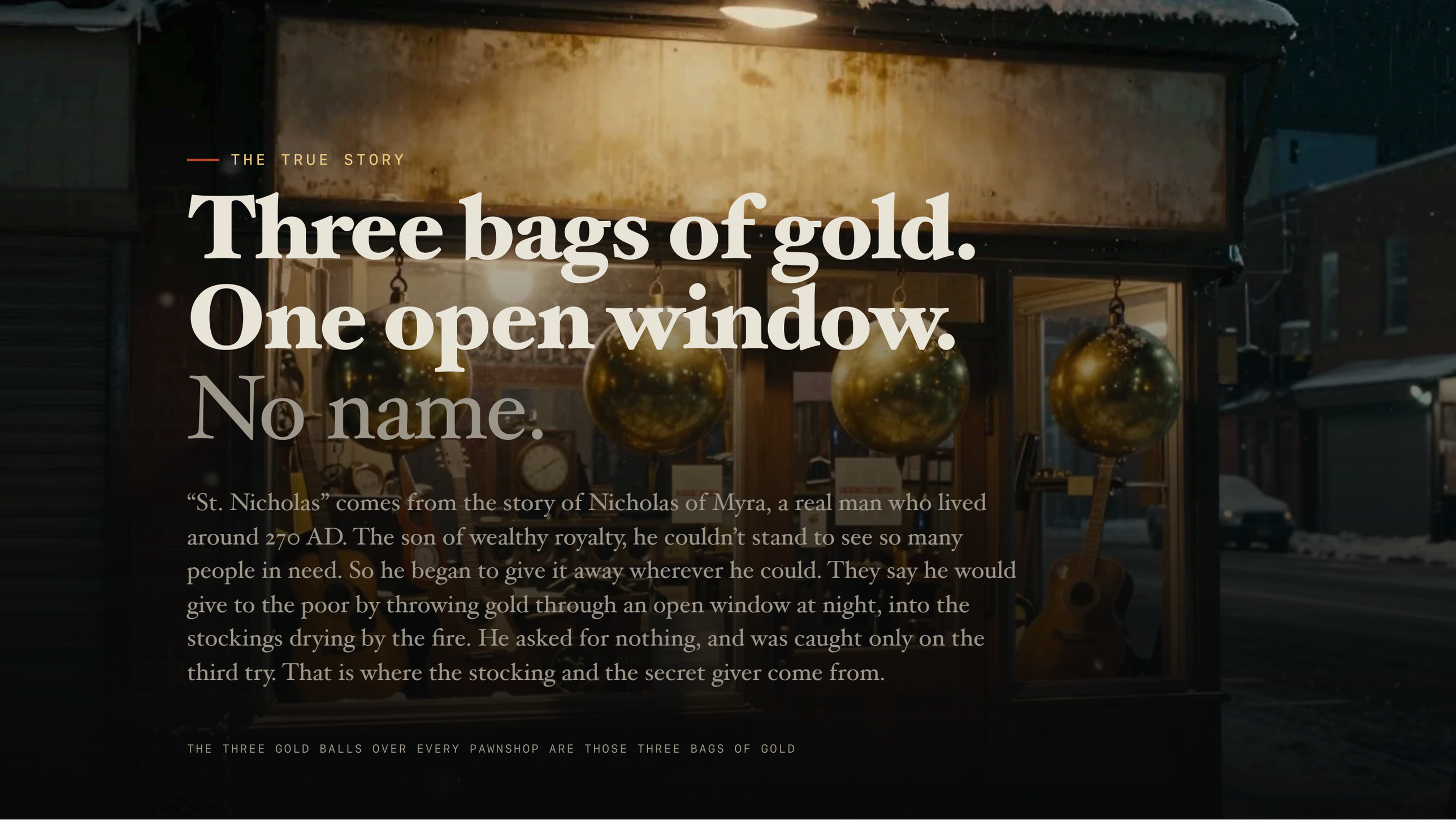
WHO HE IS

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 TRUE STORY

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

“St. Nicholas” comes from the story of Nicholas of Myra, a real man who lived around 270 AD. The son of wealthy royalty, he couldn’t stand to see so many people in need. So he began to give it away wherever he could. They say he would give to the poor by throwing gold through an open 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

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 Santa was a songwriter. What if he was a kind and generous Kris Kristofferson-type, carrying his guitar to Florida in the off season and working the rest of the year to make the world brighter for all. What would he sing about?

This man existed. We don't know if he played guitar but if he did, these are the songs he'd sing today. Based on the true story of Saint Nicholas, the album presents Christmas from the perspective of a man whose life purpose is to give. Sometimes he's joyful. Sometimes it's a job. Sometimes he loses a little hope. He carries the weight of Christmas, after all.

It's a true story told in a modern voice. St. Nick with a five o'clock shadow and an occasional shot of whiskey. Giving in the dark of the night, asking for nothing in return.

THE EVOLUTION

The point of view changes. The light remains.

The core idea of the Nicholas Project is the power of giving, grounded in humanity, not magic or religion. This allows for creative options as future years unfold. We see at least one song returning yearly with a new album in the series.

Year two could be a collaboration-filled expansion of the first record. Or maybe it's a whole new record sung from the perspective of St. Nick's wife. Another route would keep the same songs, but release them from a different artist or genre. Or maybe a new group of songs could accompany that new voice. The point of view will change but the focus on giving from here on Earth remains. That is how you know a Nicholas record before a single word has been sung.

IT'S NOT A GIMMICK, IT'S A CHARACTER. IT'S NOT A WORSHIP RECORD, IT'S A TRUE STORY.



THE MUSIC

LISTEN 01 · THE OPENER
PRESS PLAY

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 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 with a different point of view, never just a standard Christmas song. This is what he loves to do. McGraw delivers *aspiration* at the core of his brand. Who better to introduce Santa as a songwriter, with jeans and guitar instead of a red suit.



2012
Mary and Joseph
The nativity told as a story, start to finish

2020
It Wasn't His Child
From Joseph's point of view. CMA Country Christmas

2021
Christmas All Over The World
The secular one, and the only one of the three

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

WHO IT IS FOR

Five rooms it walks into.

THE ROOMS THAT BUY IT

- **The country loyalist.** 35 to 64, mostly women, thirty years in. Has never been given a Christmas record by this artist. The first ever is the whole sell.
- **The holiday super fan.** Drives the November streaming spike, up four times since 2019. Will try any credible new holiday record.
- **The one who gives records.** A concept album is a gift object, not a shuffle playlist. Justifies the physical and the deluxe.

THE ROOMS THAT CARRY IT

- **Faith and family.** A true story about the real saint, told as story. Reach without ever becoming a worship record.
- **The soul tastemaker.** Small in number, and the reason it gets taken seriously outside country.

THE ROLL OUT

Seven weeks.
One shot at the season.

01 CHRISTMAS IN LATE SPRING, ON PURPOSE

Santa Can't Get A Tan is the one song on the record that plays in warm weather. It goes out in late spring, months before anyone is thinking about December, so the character is already in the world when the season arrives.

02 SINGLE OCT 1, ALBUM NOV 5

Serviced to radio Sep 7, four weeks before holiday listening turns on. The album streets early so it rides ahead of the whole season instead of arriving inside it.

03 THE WALL IS AC, NOT COUNTRY

Eighty-five plus AC stations flip to all-Christmas in mid November. Add date Oct 4, impact Oct 11, inside the clock rather than inside the flip. That is the format that decides it.

04 DEC 21, EVERY YEAR

The Long Night. A permanent annual date, so the record has somewhere to re-enter. Live performance. Social moment peaks. Charity moment.

THE STRATEGY

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 STRATEGY

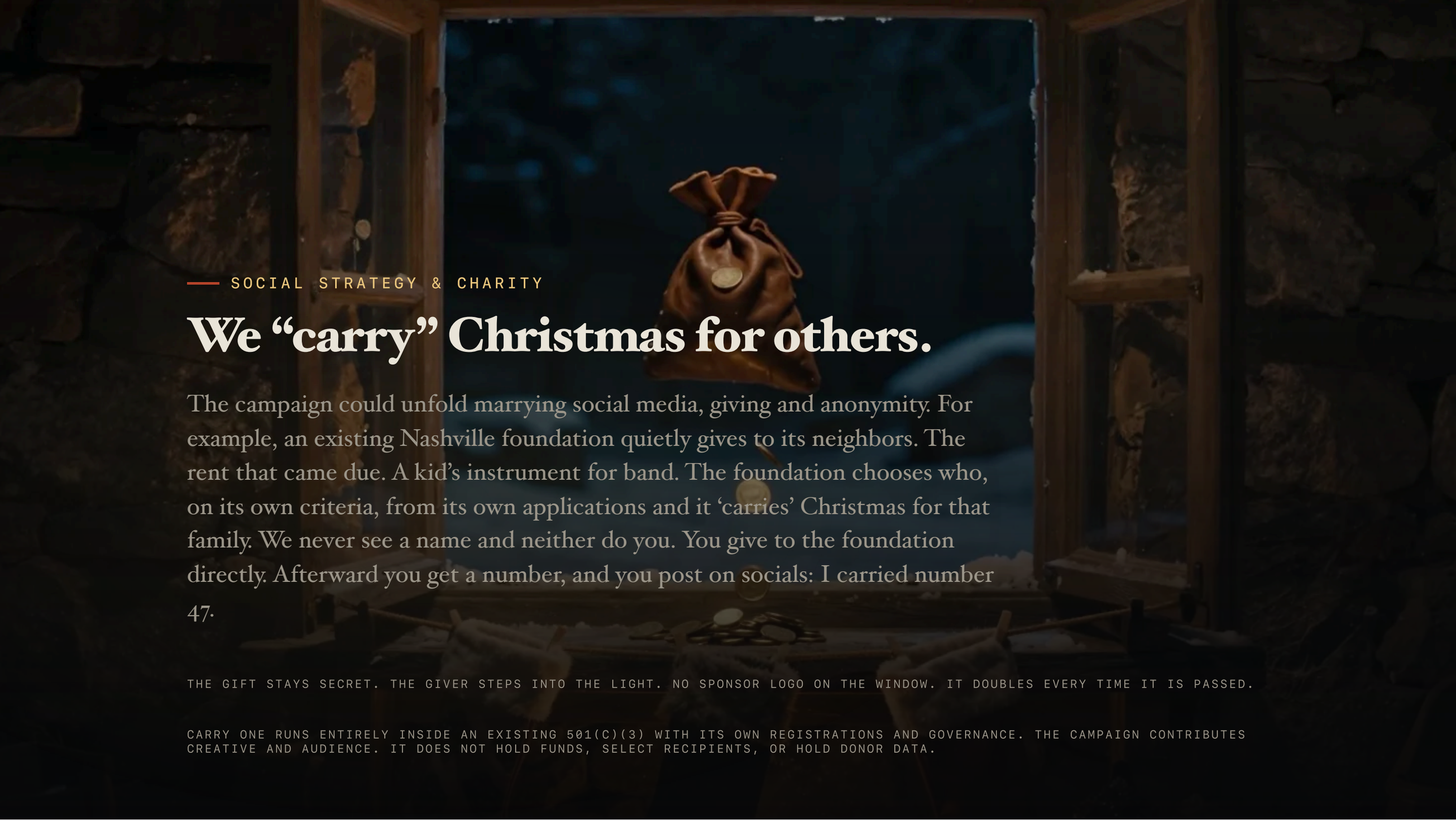
Where it breaks.

RADIO AND PRESS

- **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.

PHYSICAL AND SYNC

- **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.



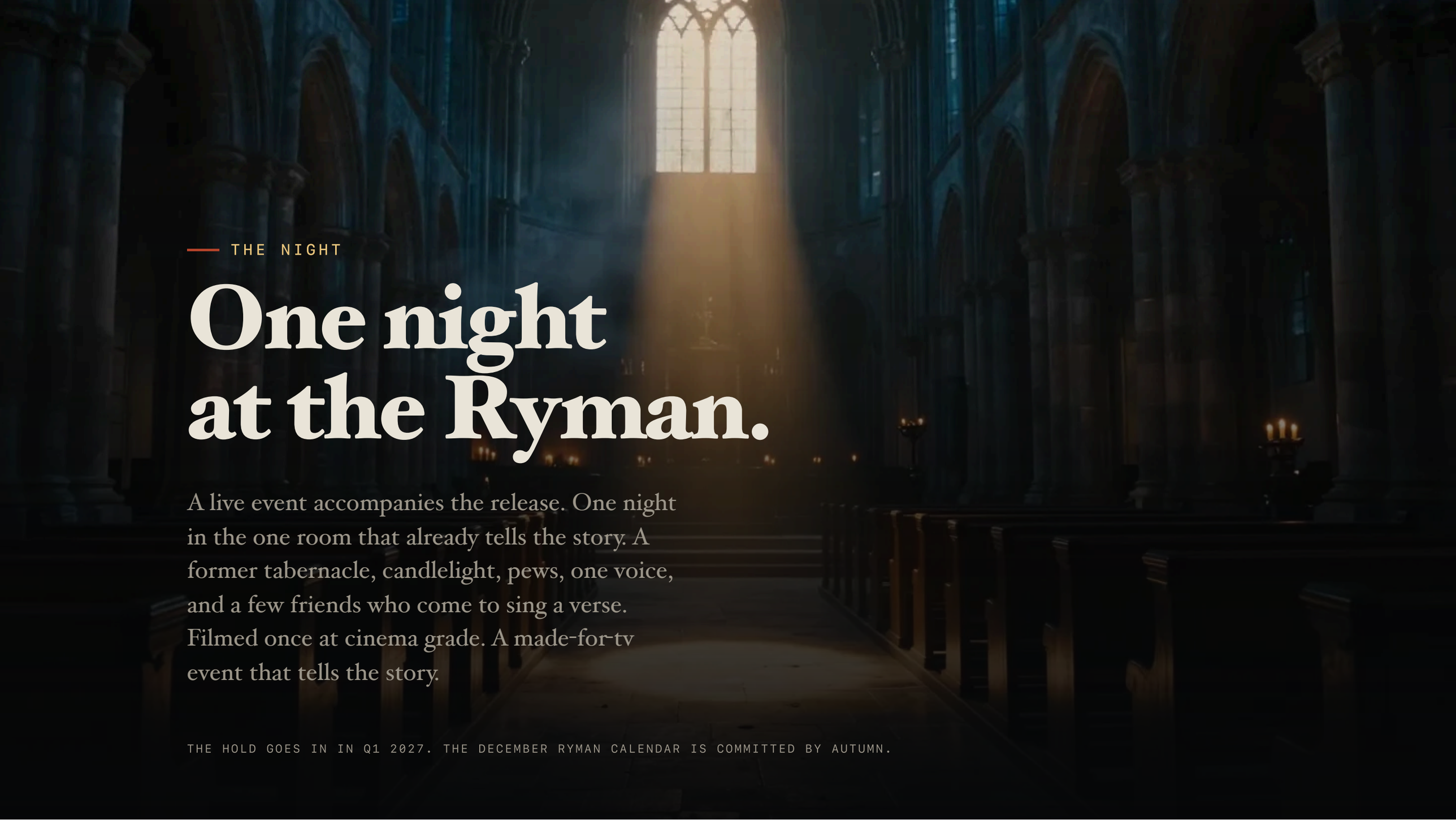
SOCIAL STRATEGY & CHARITY

We “carry” Christmas for others.

The campaign could unfold marrying social media, giving and anonymity. For example, an existing Nashville foundation quietly gives to its neighbors. The rent that came due. A kid’s instrument for band. The foundation chooses who, on its own criteria, from its own applications and it ‘carries’ Christmas for that family. We never see a name and neither do you. You give to the foundation directly. Afterward you get a number, and you post on socials: I carried number 47.

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

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 NIGHT

One night at the Ryman.

A live event accompanies the release. 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. A made-for-tv event that tells the story.

THE HOLD GOES IN IN Q1 2027. THE DECEMBER RYMAN CALENDAR IS COMMITTED BY AUTUMN.

YEAR TWO / THE EVOLUTION STRATEGY

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.

VOLUME TWO'S ARTIST IS OFFERED JAN 14, 2028, SIX WEEKS AFTER VOLUME ONE'S SEASON CLOSES.

YEAR TWO / THE EVOLUTION STRATEGY

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

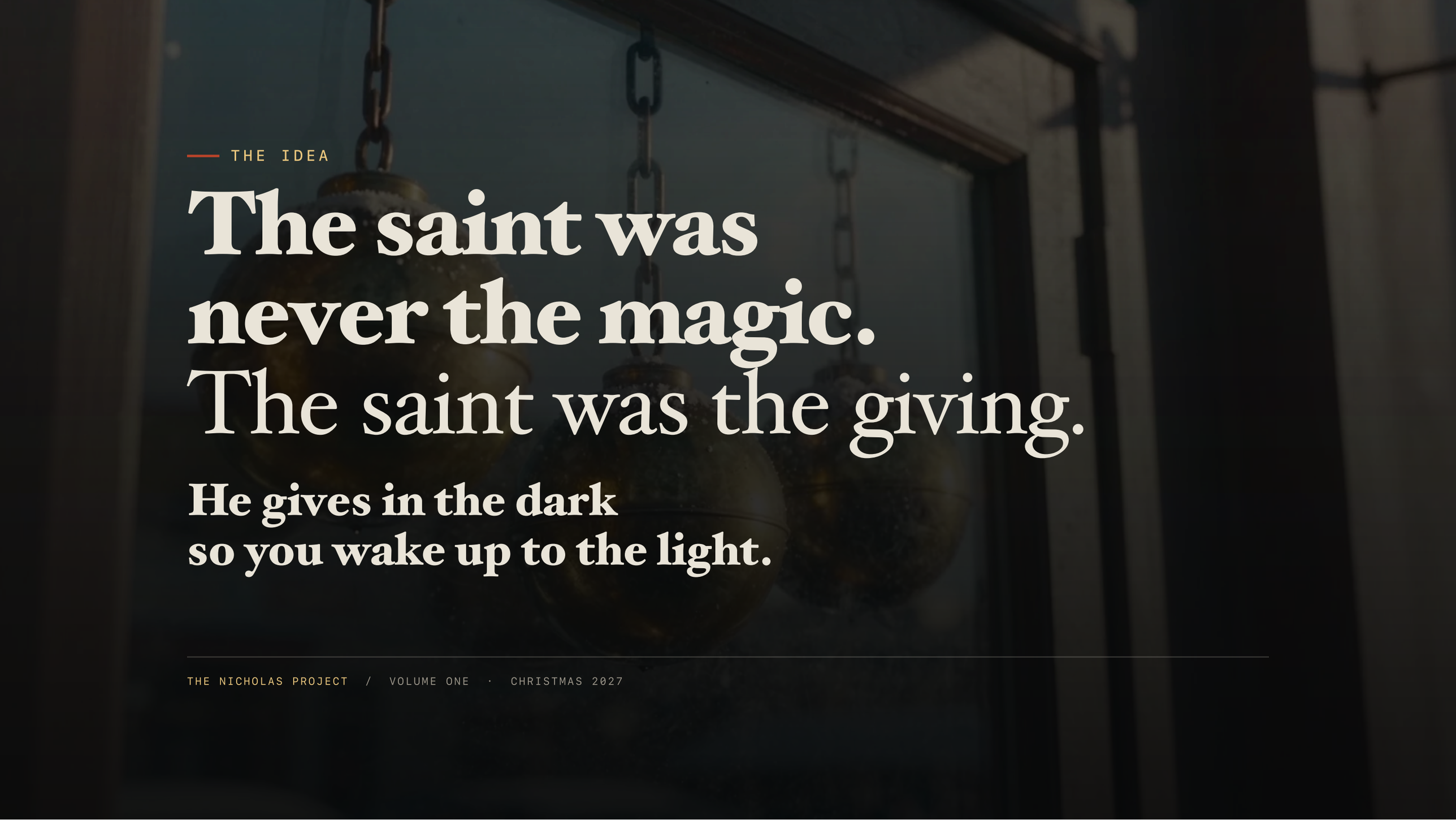
Holiday streaming is 91.84% catalog against a 73.57% benchmark. Sixteen holiday songs have ever reached the Hot 100 top 10 and the newest was released in 2013.

02 ONE CAROL, SUNG IN CHARACTER

I Heard the Bells on Christmas Day. 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.



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.