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A photograph of Whitney Houston in a bright pink, strapless, knee-length dress. She is smiling and looking down at a small white flower she is holding in her right hand. She is standing on a paved path at night, surrounded by lush greenery and white flowers. In the background, there are several glowing spherical lights. The overall atmosphere is romantic and elegant.

**BEHIND  
THE  
SCENES**  
WHITNEY'S LONG-  
AWAITED VIDEOS

You've not only returned to the recording studio, you've had some live performances. What's it like to be onstage again? It's nice to have the excitement of coming back into an industry that I'd been in for so many years. It's like driving: I haven't driven a car in a while because I get driven around [laughs]. But when I actually get behind a wheel again, it's like, "OK, I know how to do this."

**Do you plan on touring?**

That's going to be an at-my-pace kind of thing because I like to do things the real way. I have a live band onstage. My background singers are for real. My vocals are for real. I limit the computerization. So my goal is to have people come to a show and say, "Wow." And it's not like I'm going to be everywhere. It's going to be like, "Here I am. Come on out and see me if you can."

When the "I Look to You" and "Million Dollar Bill" videos were filmed over a marathon two-day shoot in New York, Houston's longtime makeup artist, Roxanna Floyd, was under pressure. "We hadn't done a video in years, and I knew everyone was wondering, 'What's she going to look like?'" Floyd recalls. "So I kept it low-key. I wanted people to see how beautiful she really is, without any gimmicks, like I was hiding something." Showcasing Houston's natural beauty was a labor of love for all. Stylist Timothy Snell chose a short raspberry Proenza Schouler dress for "Million Dollar Bill" (left) to "show off her legs and girlish figure."

Houston left many starstruck. After the dancers spotted her, choreographer Tanisha Scott says they let out a collective gasp. Scott herself was nervous until Houston told her, "Show me these moves. I may be older, but I can still get down." Scott says: "And she did! She also sang for every take. People were cheering." Houston kept the mood loose. "She'd joke around: 'These heels, honey! How many times are we going to do this?'"



As for "I Look to You," it was filmed in a spare Brooklyn studio, with Houston sitting on an apple crate, wearing a white Vera Wang gown (above). "The idea was simplicity," says Snell. "Whitney wanted the words to be heard with no distractions." (Indeed, an emotional Houston teared up while singing.) Floyd worked to ensure the star's makeup set off the gown's elegance. "I needed the eyes to be more intense in this video, to express the darkness, the aloneness, that sadness. I knew when she was singing, the light would come up in her eyes. And it did. People were blown away by how she looks. It's part her, part God, part me."

**What will you bring on tour with you to make you happy?**

My daughter has to be with me, and I have a godson now, who has been with me for two years. And my dogs. I have two terriers. That's pretty much what makes me comfortable.

**You come from such a musical family. Have you, your mother, and your daughter ever sung together?**

My daughter and I have, on several occasions. But not the three of us, no. Actually, what the three of us did together recently was take a family portrait. My mom came down to Atlanta for the three-generation pictures. She was very happy.

**Do you and your daughter have a typical mother-daughter relationship?**

Well, she's always, always, always borrowing my clothes. I'm cool with it, but she'll take something and won't give it back!