

"Who Is It"

Date range confirmed in Mike Smallcombe's "Making Michael" ("In the summer of 1990, Michael finally decided to shelve the Decade project in favour of an album of new material, due to an avalanche of song ideas... [which included] on 'Black or White', 'Earth Song', 'Who Is It' and 'Monkey Business'... [and] 'Give In to Me'."

Teddy Riley, "Dangerous" album producer, ["MusicRadar" \(July 3, 2009\) \(archived\)](#)

This reminds me so much of Dirty Diana. I think he recaptured that sound on this song. You know, I think he went back to his roots of recording with this song to record an incredible track. I thought it would take someone like Quincy Jones [who produced Dirty Diana] to really put an incredible track like that together. I thought it would take someone like Quincy to get that sound, but Michael came up with it.

It was really difficult for me having to follow in Quincy Jones' footsteps. He left big footsteps! He did hear this album and he really gave me a great compliment on my production. He heard it before it was released and he said this was a masterpiece, and that it's ready to come out. Michael was taking so long and he brought Quincy in to hear it – he was like a quality controller for Michael. If Michael had the chance he'd keep working on songs forever.

Chris Cadman's "Michael Jackson the Maestro"

Michael took so long to complete the song that he called in Quincy Jones to listen to it, as what Teddy Riley called:

"A type of quality controller."

Brad Buxer, [Black & White Magazine interview \(translation by SegaLoco\)](#)

Black & White: One of the great successes of Dangerous is Who Is It. But the structure of this song reminds many Billie Jean. Was this conscious on the part of Michael?

Brad Buxer: No, I do not think so. I never really paid attention but now that you say is true, Who Is It and Billie Jean are very close. However, despite all the qualities of Who Is It, I do not think it comes close to Billie Jean. No song is better than Billie Jean, I think ...

Black & White: In the studio, Michael gave you a lot of freedom?

Brad Buxer: Absolutely. Michael was not one of rigid, it was always open to my suggestions and ideas. He gave me full confidence... Sometimes, he knew exactly what he wanted to hear me sing all the parts of a song. Other times, he let me play until he hears something he likes. This is particularly what happened to songs like "Who Is It" or "Stranger In Moscow".