

= Dreaming of You ( album ) =

Dreaming of You is the fifth and final studio album by American singer Selena . Released posthumously on July 18 , 1995 by EMI Latin and EMI Records , it was an immediate commercial and critical success , debuting atop the United States Billboard 200 ? the first predominately Spanish @-@ language album to do so . It sold 175 @,@ 000 copies on its first day of release in the U.S. ? a then @-@ record for a female vocalist . With first week sales of 331 @,@ 000 units , it became the second @-@ highest first @-@ week sales for a female musician since Nielsen Soundscan began monitoring album sales in 1991 . Billboard magazine declared it a " historic " event , while Time said the recording elevated Selena 's music to a wider audience . It won Album of the Year at the 1996 Tejano Music Awards and Female Pop Album of the Year at the 2nd annual Billboard Latin Music Awards .

After signing a recording contract with EMI Latin in 1989 , the label denied Selena a requested crossover after she made three demonstration recordings . After her Grammy Award nomination for Live ( 1993 ) was announced , Selena signed with SBK Records to begin recording her crossover album , which was front @-@ page news in Billboard magazine . In March 1994 , she released Amor Prohibido ; in interviews she said her English @-@ language album was still being developed . Recording sessions for Dreaming of You began in December 1994 ; Selena recorded four tracks slated for the album . On March 31 , 1995 , she was shot dead by Yolanda Saldívar , her friend and former manager of her Selena Etc. boutiques over a dispute about claims of embezzlement .

The album contains some previously released material , as well as some unreleased English and Spanish @-@ language tracks that were recorded between 1992 and 1995 . The tracks are a mixture of American pop and Latin music , with the first half of Dreaming of You containing R & B and pop ballads , while the latter half profiles Selena 's Latin @-@ themed repertoire . Six tracks from the album were released as singles . The first four singles , " I Could Fall in Love " , " Tú Sólo Tú " , " Techno Cumbia " , and " Dreaming of You " , charted within the top ten on the U.S. charts . The title track became Selena 's highest @-@ charting Billboard Hot 100 single of her career , peaking at number twenty @-@ two and was named the eighty @-@ eight Hot 100 single of all @-@ time .

Dreaming of You was among the top ten best @-@ selling debuts for a musician , best @-@ selling debut by a female act , and the fastest @-@ selling U.S. album of 1995 . It has since been ranked among the best and most important recordings produced during the rock and roll era . Media outlets have since ranked the recording among the best posthumous releases . When Dreaming of You peaked at number one , Tejano music entered the mainstream market . Music critics said the general population of the U.S. would not have known about Tejano or Latin music had it not been for Dreaming of You . The Recording Industry Association of America ( RIAA ) certified the album 35 x platinum ( Latin field ) , for shipping 3 @.@ 5 million units in the U.S. The album was eventually certified gold by Music Canada and by Asociación Mexicana de Productores de Fonogramas y Videogramas ( AMPROFON ) . As of January 2015 , the album has sold five million copies worldwide , and remains the best @-@ selling Latin album of all @-@ time in the U.S.

= = Background = =

In the 1960s , Selena 's father Abraham Quintanilla , Jr. became the third vocalist of Los Dinos , a group composed of Mexican Americans . The band began their careers playing English @-@ language doo @-@ wop music . White Americans were offended that a Mexican American band was singing " their type of music " . After a crowd of Mexican @-@ Americans ran Los Dinos out of a nightclub for singing English @-@ language songs , the band decided to perform music of their heritage . Los Dinos found success recording and performing Spanish @-@ language songs and their popularity grew . Quintanilla , Jr. left the band in the 1970s after fathering his third child , Selena . After discovering Selena could sing , he quickly organized his children into a band called Selena y Los Dinos . Despite wanting to record English @-@ language songs , the band recorded Tejano music compositions ; a male @-@ dominated , Spanish @-@ language genre with German

influences of polka , jazz , and country music that was popular with Mexicans living in the United States . The band was often turned down by Texas music venues because of the members ' ages and because Selena was the lead singer .

Rick Trevino , founder of the Tejano Music Awards , originally approached La Sombra as the opening act for the 1989 awards ceremony , following Selena y Los Dinos . The band 's lead vocalist Frank Sunie declined the offer , telling Trevino he " doesn 't open up for anybody " . Trevino then called Quintanilla , Jr. to ask him to open the ceremony . Quintanilla , Jr. immediately accepted the offer , saying it was " the best time , because everyone is sober . They 're sober they 're listening to the artist and the music . " Unbeknown to Quintanilla , Jr and Selena , the new head of Sony Music Latin and José Behar , who had recently launched EMI Latin Records , were attending the awards ceremony and were scouting for new Latin acts . Behar wanted to sign Selena to EMI 's label Capitol Records , while Sony Music Latin was offering Quintanilla , Jr. twice Capitol 's sum . Behar thought he had discovered the next Gloria Estefan , but his superior called Behar illogical since he had only been in Texas for a week . Quintanilla , Jr. chose EMI Latin 's offer because of the potential for a crossover , and he wanted his children to be the first musicians to sign with the company .

Before Selena signed her contract with EMI Latin in 1989 , Behar and Stephen Finfer requested Selena for an English @-@ language debut album . She was asked to make three demonstration recordings for Charles Koppelman , chairman of EMI Records . After reviewing them , Koppelman declined a crossover attempt , believing Selena should first strengthen her fan base . In a 2007 interview , Behar spoke about the difficulty of recording Selena 's English @-@ language debut . He said EMI " had let all of us to believe that she would record in English , and it just wasn 't materializing for whatever reason " . Behar said the record company " didn 't believe , they didn 't think it could happen " , and continuously told Selena and her father " it wasn 't the right time " for an English @-@ language debut .

Selena signed a record deal with EMI subsidiary SBK Records in November 1993 , following her Grammy Award nomination for Live ( 1993 ) . The news of the singer 's record deal was front @-@ page news in Billboard magazine . In a 1994 meeting , Selena expressed her guilt to Behar ; Selena had told interviewers of her upcoming crossover album and told them the recording was expected to be release soon . At the time , Selena had not recorded a single song for her planned English @-@ language debut . Behar subsequently told Koppelman that Selena and her band would leave EMI and find a record company willing to record an English @-@ language album for Selena . Behar had lied to the chairman to force the crossover album to begin ; EMI relented and the recording sessions began . Selena said she felt intimidated by the recording deal because the situation was new to her and only a few people had believed she would achieve success in the pop market .

= = Recording and production = =

According to Betty Cortina of People magazine , Dreaming of You marked a shift that abrogated the singer being marketed as part of her band and billed Selena as an American solo artist in " the most fundamental way for her " . From 1989 , Selena 's brother A.B. Quintanilla became Selena 's principal music producer and songwriter , and remained so throughout her career . Because Quintanilla III was working on the singer 's follow @-@ up recording to Amor Prohibido ( 1994 ) , he could not produce the crossover album . He was asked to meet with several producers in New York and choose one who would best " fit with Selena 's style " . Dreaming of You was the first album Selena 's family did not produce . They had decided to step down before the recording sessions and allow professional pop producers to work with her . Quintanilla III and Selena flew to Nashville , Tennessee , and met with Keith Thomas , who had prepared the instrumental parts for the song called " I Could Fall in Love " but had not yet completed the vocal parts , so he sang it for them . Selena and Quintanilla III immediately liked it ; Quintanilla III said he wanted Selena to include it on her album . Recording sessions began in December 1994 at The Bennett House in Franklin , Tennessee ; Selena had to return later when Thomas could provide additional vocals . Selena and her husband Chris Pérez arrived at the studio on March 24 , 1995 to finish recording the song . In a 2002 interview , Pérez said Thomas provided Selena with a cassette of " I Could Fall in Love " and

said she had the song " on loop " and she " must have heard it a hundred times " . He believed it had an " effect on her " because " she went into the studio the next day to actually do the recording and just was nailing things left and right and [ Thomas ] was letting her do her thing and I mean it was an incredible thing to watch " .

EMI Records , which had more experience in the pop market , headed the project and allowed Selena to choose one song that she liked . Her sister and drummer of the band , Suzette Quintanilla , said in a 1997 interview that the singer carefully chose a song that represented what " Selena was all about " . She chose " Dreaming of You " , which was written by American songwriters Franne Golde and Tom Snow in 1989 for American R & B group The Jets , who rejected it . According to Snow , Golde " never gave up on the tune and eventually got it to Selena " . When Quintanilla III heard the demonstration recording , he told Selena he did not like the track . Selena told him she was going to record it because she favored its lyrical content and message . In a 2002 interview , Quintanilla III said he was " more judgmental " on his first impression of the demonstration recording than the song itself and cited its medley , content , and song structure for changing his mind .

Selena began recording " Dreaming of You " on March 5 , 1995 at Quintanilla , Jr . ' s recording label Q @-@ Productions in Corpus Christi , Texas . During the recording session , Selena was suffering from bronchitis . Her father asked her to " just try " and sing the song because several producers had arrived from Los Angeles to watch her record the track . After the recording session , the producers liked Selena 's vocal range in the song and decided to use her first take . American producer Guy Roche produced and arranged the piece along with " Captive Heart " . After the arrangement for " Dreaming of You " , Selena wanted Pérez to hear the finish product . He was unable to attend after Quintanilla , Jr. wanted him to work with a band he was interested in managing . In 2012 , Pérez wrote in his book about his and Selena 's relationship that he regretted not going to the recording session .

Selena recorded " God 's Child ( Baila Conmigo ) " , a duet with David Byrne that was included on the soundtrack of the comedy film Blue in the Face ( 1995 ) . Byrne said the song was the last recording Selena made before she was shot to death by Yolanda Saldívar , her friend and former manager of her Selena Etc. boutiques , on March 31 , 1995 . Behar said promotion " will be on the superstar scale " and " [ we ] didn 't put this marketing campaign behind it because there was a tragedy . We put this marketing campaign behind it because we believed that this was going to be a huge album because of the music . This is a record that we 're going to work over the next 10 months . " EMI Records and EMI Latin put aside US \$ 500 @,@ 000 ( \$ 784 @,@ 000 2015 USD ) to complete Dreaming of You . " Oh No ( I 'll Never Fall in Love Again ) " , a song intended to be recorded for Dreaming of You , was released on the SelenaQRadio ( a free radio operated by Quintanilla , Jr . ) in September 2015 . Quintanilla , Jr. decided to release the demo version of the song after fans began requesting for it to be heard .

= = Music and lyrics = =

Dreaming of You is a multigenre work of American pop and Latin music . It incorporates the diverse stylistic influences of techno , hip @-@ hop , pop rock , dance @-@ pop , regional Mexican music , Tejano , R & B , disco , and flamenco music . The first half of the album comprises R & B and pop ballads , while the remainder contains Latin @-@ themed influences that profile Selena 's music career . Music journalists said producers who worked with Selena tried to caricature her with Paula Abdul , Amy Grant , Celine Dion , Whitney Houston , Mariah Carey , and Madonna . Newsweek magazine called Selena 's English @-@ language recordings " a blend of urban pop and Latin warmth " . According to Allmusic 's Stephen Erlewine , the album 's mood is spicy , celebratory , and exuberant . " I Could Fall in Love " and " Dreaming of You " are lyrically identical ; called " confessional ballads " , both recordings speak of despair , heartbreak , and fear of rejection from a man the songs ' narrators are falling in love with . The lyrics of " Dreaming of You " also explore feelings of longing and hope . Larry Flick of Billboard magazine wrote that " Dreaming of You " ' s idealistic lyrics have an " affecting poignancy that will not be lost on AC [ radio ] . "

" God 's Child ( Baila Conmigo ) " employs an off @-@ beat rhythm that is energetic , dark ,

mysterious , and its lyrics suggest subterfuge and counter @-@ hegemony . The song has elements of rumba , flamenco , rock , R & B , and Middle Eastern music . " Captive Heart " has 1980s funk ; Achy Obejas of the Chicago Tribune said it was intended for contemporary hit radio . The disco house track " I 'm Getting Used to You " , which makes use of cha @-@ cha , explores a volatile relationship . Mario Tarradell of The New London Day said " Captive Heart " and " I 'm Getting Used to You " border on new jack swing ? a popular R & B subgenre pioneered by Jade and Mary J. Blige . The producers of the soundtrack of the 1995 romantic comedy @-@ drama film Don Juan DeMarco ? in which Selena played a mariachi singer ? decided not to include her recordings of " Tú Sólo Tú " and " El Toro Relajo " . Christopher John Farley of Time magazine said the producers who excluded the songs regretted this move following the impact of Selena 's death . According to Denise Segura and Patricia Zavella in their book Women and Migration in the U.S.-Mexico Borderlands : A Reader ( 2007 ) , " Tú Sólo Tú " ? a Pedro Infante cover ? and " El Toro Relajo " are about unrequited love and were recorded in a ranchera @-@ style . Selena recorded " Tú Sólo Tú " con ganas ? a Spanish @-@ language aphorism that translates to a performer singing with " unapologetic emotionality " ; common among ranchera singers .

EMI Records , which wanted the 1992 track " Missing My Baby " and the 1994 single " Techno Cumbia " to be added to Dreaming of You , asked Quintanilla III to meet with R & B group Full Force in Manhattan . The group remixed both songs , added vocals to " Missing My Baby " , and remixed the latter in a reggae style . Quintanilla , Jr. decided to add " Como la Flor " ( 1992 ) , " Amor Prohibido " ( 1994 ) , and " Bidi Bidi Bom Bom " ( 1994 ) to Dreaming of You . He pitched the idea of remixing the songs as though the band was singing them in concert , changing their beats a little . Quintanilla III said the new versions of the tracks gave fans " something fresh " and that he thought the idea was " neat " . " Como la Flor " , credited as a career @-@ launching single , expresses the sorrow of a woman whose lover has abandoned her for another partner while she wishes " nothing but the best " for him . " Amor Prohibido " is a Romeo & Juliet @-@ esque Spanish @-@ language dance @-@ pop track . " Bidi Bidi Bom Bom " , remixed into a reggae track , speaks of the narrator 's heart palpitating whenever her love interest walks past her . The Barrio Boyzz was asked to record a bilingual version of their Spanish @-@ language duet with Selena on " Donde Quiera Que Estés " ( 1994 ) called " Wherever You Are " .

= = Singles = =

Davitt Sigerson , the president and CEO of EMI records , feared " I Could Fall in Love " might sell more copies than Dreaming of You , so he did not issue the single as a commercial release . " I Could Fall in Love " was released promotionally to U.S. radio stations on June 26 , 1995 , at the same time as " Tú Sólo Tú " to demonstrate Selena 's change from recording in Spanish to English . Fred Bronson of Billboard magazine said if EMI Latin had released " I Could Fall in Love " as a single and it had debuted in the top 40 of the U.S. Billboard Hot 100 chart , it would have been the first posthumous debut single to do so since " Pledging My Love " by Johnny Ace in 1955 . " I Could Fall in Love " peaked at number eight on the U.S. Billboard Hot 100 Airplay chart , and at number one on the U.S. Latin Pop Songs chart . " Tú Sólo Tú " and " I Could Fall in Love " occupied the first and second positions respectively on U.S. Hot Latin Tracks for five consecutive weeks . Selena thus became the first artist to have both a Spanish @-@ language and an English @-@ language song in the top ten of that chart . " I Could Fall in Love " became the fifth @-@ highest @-@ charting song on that chart in 1995 and remained the highest @-@ charting English @-@ language song for two years , until Celine Dion 's 1998 single " My Heart Will Go On " exceeded it when it peaked at number one . " Tú Sólo Tú " spent ten consecutive weeks at number one on the Hot Latin Tracks , becoming the most longevous number @-@ one single of Selena 's musical career . With " Tú Sólo Tú " and her other chart @-@ topping singles from 1992 to her death in 1995 , Selena 's recordings spent 44 weeks at number one ; the most for any Hispanic artist as of 2011 .

On August 14 , 1995 , " Dreaming of You " was released as the album 's lead single , with the remix version and a radio edit of " Techno Cumbia " as the b @-@ side tracks . The single peaked at number twenty @-@ two on the U.S. Billboard Hot 100 chart and sold 25 @,@ 000 copies in its first

week of availability ; by 2010 it had sold 284 @,@ 000 digital units . " Dreaming of You " was the best @-@ selling single of Selena 's career ; in 2003 it was the eighty @-@ eighth best @-@ selling Hot 100 single of all @-@ time , according to Billboard and Nielsen SoundScan . The Los Angeles Times placed " Dreaming of You " at number five out of its top @-@ ten singles of 1995 . " Techno Cumbia " peaked at number four on the U.S. Hot Latin Tracks and the U.S. Regional Mexican Songs charts . On December 2 , 1995 , " El Toro Relajo " debuted and peaked at number twenty @-@ four on the U.S. Hot Latin Tracks . " I 'm Getting Used to You " , the second commercially released single and the sixth single overall , was released on March 2 , 1996 . It debuted and peaked at number seven on the U.S. Billboard Bubbling Under Hot 100 Singles chart and at number one on the U.S. Billboard Dance / Electronic Singles Sales chart . " I 'm Getting Used to You " later peaked at number twenty @-@ three on the U.S. Billboard Adult Contemporary Tracks chart on the week ending June 8 , 1996 . The Billboard critics poll ranked the remix version of " I 'm Getting Used to You " among their top ten singles of 1996 .

" I Could Fall in Love " , " Dreaming of You " , and " I 'm Getting Used to You " were less commercially successful outside the United States and Canada . " I Could Fall in Love " peaked at number one on the RPM Adult Contemporary Songs chart on the week ending November 6 , 1996 . " I Could Fall in Love " peaked at number five on the RPM Top 100 Singles chart . It was the only single by Selena to chart on the New Zealand Singles Chart , peaking at number ten . In 1996 , " Dreaming of You " performed better in Canada on the RPM Adult Contemporary and the Top 100 Singles chart , peaking at numbers seven and thirty , respectively . " I 'm Getting Used to You " debuted at number ninety @-@ six on the RPM Top 100 Singles chart on the week ending June 10 , 1996 , and became the third single by Selena to chart in Canada . After five weeks on the chart , " I 'm Getting Used to You " peaked at number sixty @-@ five . At number ninety @-@ three , " I 'm Getting Used to You " , exited the Top 100 Singles chart after spending nine weeks on it .

= = Critical reception = =

The majority of contemporary reviews were positive . Stephen Thomas Erlewine of AllMusic said *Dreaming of You* was the first recording by Selena to have been heard by the general population of the United States because her death attracted American listeners to her album . This was echoed by Alisa Valdes of the *Boston Globe* . Erlewine said *Amor Prohibido* is " a more consistent release " and that *Dreaming of You* was not the singer 's best work , and he called it an introductory effort . According to Erlewine , the English @-@ language tracks on the album " are no different than her Spanish songs " ; he also said the album " would have been stronger " if the singer had lived . He finished his review by calling the album a " powerful ? and touching ? testament to her talents " . John Lannert of *Billboard* magazine called the album 's commercial success " hardly a fluke " . *Vibe* magazine contributor Ed Morales , described the album as a summation of her cumbia @-@ influenced songs , her Tex @-@ Mex ( Texas @-@ Mexico ) " excellence " , and a " poignant glimpse " of the path the singer 's musical career may have taken had she lived . Writing for *Time* magazine , David Browne said *Dreaming of You* 's release was " one of the quickest posthumous albums ever cobbled together " . He said the producers who worked with Selena on the album had decisively paired her with recordings that reminded him of lighter versions of Paula Abdul and called them " greeting @-@ card sentiments " . He recognized the later half of *Dreaming of You* as " the true , unbridled Selena " , calling them " traditional ballads or tropical fantasies , Selena evokes lust and passion " ; illustrating that those qualities found on her English @-@ language songs are absent from the Spanish @-@ language ones .

Writing for the *Chicago Tribune* , Achy Obejas called the recording a fragmentary work and said it is " Selena 's past and about what might have been " . Obejas called the record " full of promise and flaws " , and said its intentional bilingual nature was done by " necessity rather than design " . She also said the album is a Latino crossover nix , citing Gloria Estefan 's earlier mainstream work as the primitive Latino crossover ; although Selena " didn 't get to take the next step " as did Estefan . Obejas also wrote that the album is the opposite of a " masterpiece , or definitive , or even a testament to Selena 's talents " , but is more of a " smorgasbord " . Obejas praised Selena 's "

complete ease on the R & B tunes " and thought she was " getting funky and pretty soulful " . Enrique Lopetegui of The Los Angeles Times said Dreaming of You is Selena 's " most electric and satisfying album " , and said it was an applicable " epitaph " for her . Lopetegui called the songs on the album " radio @-@ friendly pop tunes " but said the album " lacks cohesion " and that he finds the bilingual album " even more interesting than the original idea " . According to Lopetegui , Selena " blossoms into a full @-@ fledged soul singer , with an aggressiveness seldom show before " on her English @-@ language tracks but finds the rancheras " Tú Sólo Tú " and " El Toro Relajo " the " most impressive " and saying Selena was inexperienced with that style . Christopher John Farley of Time magazine said Dreaming of You elevated Selena 's music " to a far wider audience than she ever had when she was alive " . He said the album incorporates her " finest , most enjoyable work " and called it " a commendable but sorrowful accomplishment " . Contrasting her Tejano and English @-@ language songs , Farley wrote that Selena 's Tejano recordings was sometimes clumsy , whereas her English pop songs were " sweet , pure and clear , and on the mariachi numbers , Selena shows off a voice that is sexy , strong and gracefully maturing " .

Writing for the New York Daily News , Mary Talbot said listening to Dreaming of You was " akin to sifting through a dead woman 's scrapbook " and called it " disparate jottings and snapshots some artful , some light , all weighted with nostalgia " . Talbot said the album showcases " Selena 's past and outlines what could have been her future " , and because of the singer 's death , the story is incomplete . She called the English offerings " sturdy , generic pop numbers " that would be favored among her Tejano following " but there aren 't enough of them to prove her strength or breadth as an English @-@ language artist " . Talbot said Selena was skillful in crisscrossing " traditional Mexican music with a contemporary American pop sensibility , and that skill doesn 't figure with these songs " . Towards the end of her review , Talbot said Dreaming of You is " the effervescent pop of her generation " . Mario Tarradell of The Dallas Morning News said the album " doesn 't deliver " , writing that Selena was " revamped to sound like one of pop radio 's many generic female vocalist " and that her English recordings lack " the bubbly , effervescent personality , the chica @-@ del @-@ barrio charm " found on her Tejano songs . Tarradell said the English songs were " tepid imitations of Amy Grant and Abdul " . Peter Watrous of The New York Times called Dreaming of You " a collection of leftovers " and said the Spanish @-@ language songs " sound better " than Selena 's English ones . Watrous said the producers did not ameliorate Selena 's English @-@ language tracks and gave their all . He further wrote that " the music is faceless commerce " but that Selena recorded them " so well on the album " that it suggested " she had a good chance of success , working lush ballads in an anonymous pop style that Disney has mastered " . Rock music contributor Roger Catlin of the Hartford Courant described Dreaming of You as " a package that hints at the overall talent and immense potential of the young star " . Catlin said her English @-@ language works were lacking " technical heroics that have defined [ Selena ] in the ' 90s . " but states the singer " is understandably assured " on her Spanish offerings . He said Selena was " low key " and that the material seemed that way because she had only recorded four English @-@ language tracks before her death .

= = = Accolades = = =

Dreaming of You was listed as the ninth " Top 10 Posthumous Albums " by Time magazine in 2010 . It was named as the third @-@ best posthumous album of all @-@ time by BET , which called the recording a " heartbreaking testament to a young talent on the verge of superstardom " . Vibe magazine ranked Dreaming of You the second @-@ best posthumous release and described it as an " overview " . Dreaming of You won Album of the Year at the 1996 Tejano Music Awards . At the 2nd Annual Billboard Latin Music Awards in 1996 , Dreaming of You won Female Pop Album of the Year .

= = Release and commercial performance = =

Dreaming of You 's U.S. release date was confirmed on June 10 , 1995 to be July 18 that year .

The album 's release in European and Asian countries was delayed when EMI Records feared Selena 's murder ? rather than her music ? would become the focal point of the recording . Adam Sexton , Vice @-@ president of EMI Records , announced on August 5 , 1995 that the album would be released in Germany on August 14 and in the rest of Europe in September . The album 's release in Asia was set for October . Fans began lining up to purchase Dreaming of You hours before stores were due to open ; within twenty @-@ four hours 75 % of all available copies of the album were sold . Although initial predictions placed Dreaming of You ' first sales at 400 @,@ 000 copies , the album sold 331 @,@ 000 units its first week and debuted atop the U.S. Billboard 200 chart , becoming the first and only predominately Spanish @-@ language album to do so . This was the second @-@ biggest release sales for a 1995 album , behind Michael Jackson 's HIStory , and the second @-@ largest first @-@ week sales for a female musician , behind Janet Jackson 's janet . ( 1993 ) since Nielsen Soundscan began monitoring album sales in 1991 . Dreaming of You displaced Hootie & the Blowfish 's Cracked Rear View from the top spot on the Billboard 200 . The recording debuted atop the U.S. Billboard Top Latin Albums and the U.S. Billboard Latin Pop Albums charts , displacing Selena 's 1994 album Amor Prohibido and the Gipsy Kings ' Best of ' album , respectively .

In its second week , Dreaming of You fell to number three on the Billboard 200 chart , and remained there for two consecutive weeks . Sales of Dreaming of You continued to decrease , falling to number six in its fourth week . In its fifth week , Dreaming of You dropped to number eight . Starting in its sixth week , the album remained in the top twenty of the Billboard 200 chart . On the week ending October 28 , 1995 , sales of Dreaming of You rose 18 % after an eighteen @-@ week decline . This was followed by the highly publicized murder trial . The album remained on the Billboard 200 chart for forty @-@ four consecutive weeks , exiting the chart at number 181 on the week ending June 1 , 1996 . Lannert predicted Dreaming of You would remain atop the Latin music charts until Selena 's next posthumous release . It remained at number one for forty @-@ two consecutive weeks until Enrique Iglesias displaced it with his self @-@ titled debut album on the week ending May 25 , 1996 . Dreaming of You went on to become the best @-@ selling Latin and Latin pop album of 1995 and 1996 .

The recording finished as the forty @-@ fourth album of the Billboard 200 of 1995 and finished at number 123 on the Billboard 200 albums of 1996 . Two years after Selena 's murder , Dreaming of You and Siempre Selena ( 1996 ) occupied the third and fourth slots respectively on the Billboard Top Latin Albums chart . Dreaming of You sold 420 @,@ 500 copies between 1997 and 1999 , and sold 190 @,@ 000 units in 1997 alone . The biopic Selena ( 1997 ) contributed to a 65 % increase of sales for Dreaming of You for that year . Dreaming of You sold half a million copies in Texas . Some Texas retailers criticized sale figures for the state because the album had sold poorly at their music stores . By December 1995 , Dreaming of You had sold two million copies in the U.S. and was certified double platinum by the Recording Industry Association of America ( RIAA ) , signifying shipments of two million copies . Within ten months of its release , the album was nearing triple @-@ platinum status ; it was eventually certified 35 x platinum ( Latin field ) by the RIAA , denoting shipment of 3 @.@ 5 million units . It remains the best @-@ selling Latin album of all @-@ time in the U.S. with five million copies sold worldwide as of January 2015 . A percentage of the proceeds from the album 's sales was donated to the Selena Scholarship Fund .

= = = Outside the U.S. = = =

In Canada , Dreaming of You debuted at number 59 on the RPM Top 100 Albums chart for the week of September 4 , 1995 . In its second week , it rose to number 50 on the week of September 11 , 1995 . On its ninth week , Dreaming of You peaked at number seventeen on the week of October 30 , 1995 . After spending twenty @-@ nine weeks on the chart , Dreaming of You spent its final week at number 97 on the week of March 25 , 1996 . The album was certified gold by Music Canada , denoting shipments of 50 @,@ 000 units in that country alone . In Dreaming of You 's first week of release to music stores in Mexico , EMI shipped 140 @,@ 000 units there and received re @-@ orders from Monterrey , Guadalajara , and Tijuana .

== Cultural impact ==

*Dreaming of You* sold 175 @, @ 000 copies on its first day of release in the U.S. ? a then @-@ record for a female vocalist . The recording also had the highest release @-@ day sales of any Spanish @-@ language album to debut on Billboard 's Top Latin Albums chart . According to Behar , the sales figures Nielsen SoundScan provided did not include sales in small shops specializing in Latin music , where *Dreaming of You* scored well . The album 's sales helped Selena to become the third solo artist to debut a posthumous album at number one on the U.S. Billboard 200 chart , behind Janis Joplin and Jim Croce . It became the first and only Spanish @-@ language and Tejano recording to debut at number one on the U.S. Billboard 200 chart , and the first EMI Latin release to do so .

According to John Lannert of Billboard magazine , *Dreaming of You* was among the top ten best @-@ selling debuts for a musician , best @-@ selling debut by a female act , and according to Thom Duffy also from Billboard magazine , it was the fastest @-@ selling U.S. 1995 album . It helped Selena to become the fastest @-@ selling female act in recorded music history , and has since been ranked among the best and important recordings produced during the rock and roll era . *Dreaming of You* joined five of Selena 's studio albums on the Billboard 200 chart simultaneously , making Selena the first female act in Billboard history to accomplish this . The album was included on Michael Heatley 's list titled *Where Were You When the Music Played ? : 120 Unforgettable Moments in Music History* ( 2008 ) . Musicologist Howard J. Blumenthal said it " would have made [ Selena ] a major rock star " , and included it in his 1997 book *The World Music CD Listener 's Guide* .

Billboard magazine said *Dreaming of You* was predominantly purchased by Latinos in the U.S. ; demonstrating the purchasing power of Hispanic music consumers . The album was believed to have " open the eyes " of retailers who never stocked Latin music ; its sales were well above expectations of white , American music shop owners . Sales of Selena 's earlier albums and *Dreaming of You* prompted Best Buy and other retailers to hire Latin music specialists . Within weeks , the album was predicted to outsell Julio Iglesias ' *1100 Bel Air Place* ( 1984 ) , as the largest @-@ selling English @-@ language Latin album . EMI Records announced in the December 2 , 1995 issue of Billboard magazine that as EMI 's best @-@ selling record in North America , the album gave them the highest sales for a music label during the first half of 1995 . With *Dreaming of You* peaking at number one , Tejano music entered the mainstream market . Music critics said the general population of the U.S. would not have known about Tejano or Latin music had it not been for *Dreaming of You* . Following the album 's release , and because of the singer 's death , Tejano music 's popularity waned as Latin pop began dominating U.S. radio play and commercial sales . In March 2015 , the Chicano Humanities & Arts Council in Denver , Colorado , showcased an exhibit called " *Dreaming of You : The Selena Art Show* " , which prominently featured artwork by Chicano artists who paid homage to the singer .

== Track listing ==

== Personnel ==

Credits are taken from the album 's liner notes .

== Charts ==

=== Weekly charts ===



= = Certifications = =