

## All Day and All of the Night

(The Kinks)

I'm not content to be with you in the daytime  
Girl I want to be with you all of the time  
The only time I feel alright is by your side  
Girl I want to be with you all of the time  
All day and all of the night  
All day and all of the night  
All day and all of the night

I believe that you and me last forever  
Oh yeah, all day and nighttime yours, leave me never  
The only time I feel alright is by your side  
Girl I want to be with you all of the time  
All day and all of the night  
All day and all of the night  
Oh, come on

{Instrumental}

I believe that you and me last forever  
Oh yeah, all day and nighttime yours, leave me never  
The only time I feel alright is by your side  
Girl I want to be with you all of the time  
All day and all of the night  
All day and all of the night-time  
All day and all of the night

"All Day and All of the Night" is a song by the English rock band The Kinks from 1964. It reached No. 2 on the UK Singles Chart and No. 7 on Billboard's United States chart in 1965. The song was released on the American studio album Kinks-Size.

Like their previous hit "You Really Got Me", the song relies on a simple sliding power chord riff, although this song's riff is slightly more complicated, incorporating a B Flat after the chords F and G. Otherwise, the recordings are similar in beat and structure, with similar background vocals, progressions, and guitar solos.

Dave Davies claimed that the song was where he "found his voice," saying, "I liked the guitar sound on 'All Day And All Of The Night,' the second single we had. When they tried to develop amplifiers that had pre-gain and all, I thought it wasn't quite right, and I struggled with the sound for a while. I never liked Marshalls, because they sounded like everybody else. Then in the mid '70s I started using Peavey, and people said, "Nobody uses Peavey - country and western bands use them" [laughs]. I used to blow them up every night. I used two Peavey Maces together, and it was brilliant."

Jimmy Page may have appeared on the single's b-side, "I Gotta Move", which gives credits as "possibly Jimmy Page acoustic 12 string guitar, else Ray Davies".

"Hello, I Love You" controversies

Similarities between the song and the Doors' 1968 song, "Hello, I Love You" have been pointed out. Ray Davies said on the topic: "My publisher wanted to sue. I was unwilling to do that. I think they cut a deal somewhere, but I don't know the details." Dave Davies said of this: "That one is the most irritating of all of them ... I did a show where I played "All Day and All of the Night" and stuck in a piece of 'Hello, I Love You.' There was some response, there were a few smiles. But I've never understood why nobody's ever said anything about it. You can't say anything about the Doors. You're not allowed to."