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With its defiant lyrics about sexual frustration and the vapidness of consumer culture, 'Satisfaction' sharpened the Stones' rebellious image and articulated the anger of the youth culture that was just beginning to take shape.

— *DeCurtis, 1998*

Raw, dense, uncontrolled, and feverish in its rhythmic momentum, *Exile on Main Street* is the only studio double album the Stones have ever made, and it's devastating to listen to from start to finish. . .

— *DeCurtis, 1998*

The Stones persisted in their love of blues by covering Slim Harpo's 'Shake Your Hips' and Robert Johnson's 'Stop Breaking Down' . . .

— *DeCurtis, 1998*

. . . the Stones were perched swaggeringly on the cusp of the two decades. Beggars at the banquet on one end, exiles on *Main Street* on the other, the Stones faced down the cultural dislocation that shattered so many of their contemporaries, and it made their day.

— *DeCurtis, 1998*

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[T]he characteristic sensual astringency of Jagger's vocal predominates. Indolent with sexual innuendo, and accompanied by a guitar slide which ranges from a throb suggestive of arterial blood to a quivering scream, the final verse links 'my' little red rooster to the penis itself.

— *Whiteley, 1997*

Rather than open our minds, we are invited to close our eyes, to feed our heads. As such, there is the implication of an anti-intellectual response which draws on the imagery of the verse and the promise of expanded metaphysical experience.

— *Whiteley, 1997*

In the Manson murders there was chaos, a commission of violence, rape, and murder ideologically fused with a vision of occult sensuality. With Jagger, a similar position emerges.

— *Whiteley, 1997*

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