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<p&gt;&lt;/p&gt;&lt;p&gt;Prior to the release of Dracula (1931), historian Ga
ry Don Rhodes explained that the idea and terminology of horror film 5, £ did no
t exist yet as a codified genre, although critics used the term "horror&quo
t; to describe films in reviews prior 5, £ to Dracula's release. "Horro
r" was a term used to describe a variety of meanings. In 1913, Moving Pictu
re World defined 5, £ "horrors" as showcasing "striped convicts,
murderous Indians, grinning 'black-handers', homicidal drunkards&guot; S
ome titles that suggest horror such as The Hand 5, £ of Horror (1914) was a melo
drama about a thief who steals from his own sister. During the silent era, the 5
   £ term horror was used to describe everything from "battle scenes" i
n war films to tales of drug addiction. Rhodes concluded 5, £ that the term &quo
t;horror film" or "horror movie" was not used in early cinema.&lt
;/p&qt;
⁢p>The gothic style is applied to several 5, £ films throughout the histor
y of the horror film. This includes Universal Pictures' horror films of the
1930s, the revival of 5, £ gothic horror in the 1950s and 1960s with films from
Hammer, Roger Corman's Poe-cycle, and several Italian productions. By the 5,
 £ 1970s American and British productions often had vampire films set in a conte
mporary setting, such as Hammer Films had their 5, £ Dracula stories set in a mo
dern setting and made other horror material which pushed the erotic content of t
heir vampire 5, £ films that was initiated by Black Sunday. In the 1980s, the ol
der horror characters of Dracula and Frankenstein's monster rarely 5, £ appe
ared, with vampire themed films continued often in the tradition of authors like
Anne Rice where vampirism becomes a lifestyle 5, £ choice rather than plague or
curse. Following the release of Francis Ford Coppola's Bram Stoker's Dr
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acula (1992), a small wave 5, £ of high-budgeted gothic horror romance films wer