

It reads like we're OUTSIDE, so consider the EXT. element instead.

All well and good, but rather than tell us about the audience unknowable backstory (they don't read the script – their movie world reality is only what they SEE/HEAR on-screen), SHOW us visual detail that this is a tourist destination (signs, brochure kiosks, or other clues).

INT. NEUSCHWANSTEIN CASTLE - NIGHT

Now we're INSIDE, so we'll need a new SCENE HEADING, with the appropriate INT. element.

~~During the day, Neuschwanstein looks like a fairy tale castle. It's a favored destination for tourists. But now its night and everything is quiet. The surrounding woods are dense and look dark and foreboding.~~

~~In the castle, floor boards creaks and the old furniture is looking scary in the twilight. An old wooden chest is opening and TOMMY and CINDY are climbing out of it. Tommy and Cindy are both pre-teens and are looking a lot alike. That's because they are twins.~~

Overwritten and redundant. Look for ways to consolidate details to make a more compact visual point.

Trim, condense, and/or break up these thicker SCENE DESCRIPTION paragraphs. If anything, consider breaking out the TOMMY/CINDY intro action onto its own line, to give them their character intro due.

CINDY
~~(nervously)~~
Do you think we did it?

TOMMY
~~(false bravado)~~
Sure.

CINDY
~~(almost hyperventilating)~~
What do we do now?

TOMMY
~~(climbing out of the wooden chest)~~
Now we go and explore that thing.

CINDY
~~(nervously following Tommy)~~
Do you think Mom and Dad will get mad when they find out?

TOMMY
~~(with confidence)~~
Nah. Their explorers. So we're explorers. They will be proud.

CINDY
~~(tiptoeing)~~
Okay. But if they're not, it was your idea.

TOMMY
~~(stomping)~~
And if they are, it was also my idea.

CINDY
~~(mumbling)~~
Fine.

... With a little work, we can consolidate most of the PARENTHETICAL action here into a SCENE DESCRIPTION sequence: "Tommy climbs out of the chest. Cindy follows, tiptoeing behind him while he stomps with confidence" (or something like that).

Avoid PARENTHETICAL overload, whether it's their frequency or how much we try to stuff inside. Sure. they're sometimes useful, for smaller, important CHARACTER gestures, emotional emphasis, or clarification, speaking direction or subtext, but they're still a polarizing screenwriting element. CI suggests a more sparing and less invasive approach....