Django (and Stochelo) plays bar 1-10 with his right hand fingers. If you are uncomfortable playing with your fingers just play it with your pick (all down strokes) and it will sound just as good!
Because the E7 in this spot is just a "retardation" for the F chord in the next bar it is fine to just play "F" over it in the solos. In this case an Fmaj7 arpeggio.

Django plays around with the "9" and "b13" of C7 and is in fact suggesting a C7 (the dominant) for our whole bars. The tritone distance between the two makes for a peculiar sound: typical Django!
Django only changes to a Bb minor arpeggio in the second half of bar 47. This creates a nice "delayed" effect.

The E7 is actually not played by the rhythm section on the original recording. It is how most people play it nowadays. In any case in your solo you can just keep playing F anyway.

This dominant lick is one of Django’s and Stochelo’s favourites, a good one to add to your bag of licks as well!

Typical Django: he starts with a simple idea and sticks with it for several bars changing the notes to fit the chords, beautiful!
The typical manouche dim arpeggio, but with one skipped note. Skipping or adding a note in a normal arpeggio is an effective way to vary the sound of the arpeggio.

Easy but very nice lick from A7 to D-, this is a good one to practice in all keys.
Django forces a repeated D dim triad without regarding harmonic changes for a bluesy sound. These kind of "hooks" are important in solos, they create memorable moments. Blues licks usually work best for this.

This lick doesn't make a lot of sense on Bb. It does however make sense in F (the main key): the B dim arpeggio suggests a #IV in F. It sounds like Django is substituting the subdominant with a raised subdominant variant. I'm not sure you should pick this up, it's just part of Django's solo and we're all used to it.

Django continues his #IV idea and on this Moll Dur subdominant (Bb-6) it sounds even weirder. The 'd'-note in the B dim arp. really clashes with the minor third of Bb-6, so again not sure if you should pick this "trick" up.

Up and down F arpeggios ending on the 6th

No need to play this exactly as written, just time your slide to end on an up stroke.

A little early on the G7
Playing Cm7 here.

Nice arpeggio based lick for minor chords.

Great lick from A7 to Dm, practice this one in all keys!
This is a great idea: lick based around F major triads with leadtones/embellishments but in quarter triplets! I never hear anyone doing this except for Django.

Continuing the quarter triplet idea started in bar 106.

Very nice melodic lick for F major, again one to practice for all keys!

Django making music out of a simple D major triad.
Stochelo makes a little mistake by playing an F# as the last note in this bar. Django actually plays an F natural and I corrected it in the tab.

The D-natural on the beat 4 of bar 127 is strange but is much more comfortable to play than a D-flat. Django even plays a D-natural on beat 2 but Stochelo changed that (and it's better). I corrected the D-flat on beat 4 of bar 128 which is what Django plays.

I also corrected this to what Django plays.

Typical Django idea but very usable by us mere mortals.

Another good A7-Dm lick to practice in all keys.
This is a good gypsy jazz ending for any four last bars of a song in the key of F.